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RECREATIONAL SONGS

Published by the

CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

Under the direction of the

GENERAL MUSIC COMMITTEE

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PREFACE

The Church Music Committee has made an earnest effort to assemble in this volume songs suitable for every recreational function of the various organizations of the Church. The contents of the book are classified under the following headings: Patriotic Songs—Folk Songs—Christmas Songs—Songs of the Great Masters—Songs from the Operas of Sullivan and Gilbert—Favorite Old Songs—Songs Especially Arranged for Community Singing—Nonsense Songs—Songs for the Barbar Shop Quartet—Pioneer Songs—and M.I.A. Songs.

The committee takes particular pride in the publication in this volume of several groups of choice folk songs of countries from which our Saints have emigrated. Grateful thanks go to the following persons who contributed these songs of their native lands and who assisted whenever necessary in translating them into English:

Wales	John James
Spain	Edward Balderas
Hawaii	Zola McGhie
Sweden	Tony Schrdall
Switzerland	Margrit Lohner
Holland	Frank I. Kooyman
Czechoslovakia	Olga Miller
Russian Round	Ray Halverson
Germany	Alexander Schreiner
Denmark	Ella Gale

Grateful acknowledgement is also extended to Fred Wolters, Jr., for the illustrations.

The committee also calls the attention of the users of this collection to the fact that the art side of Community Singing may be fostered through the proper use of this book. Three factors contribute especially to this phase of the collection, namely: (1) a very choice selection of numbers, (2) many beautiful arrangements, (3) many new accompaniments. Music directors everywhere should welcome this book also for the many new songs it contains. These songs have been included both for their particular beauty and recreational value.

SUGGESTIONS FOR THE USE OF THE BOOK

Community singing, although fundamentally a recreational function, will most surely degenerate and cease to be if there is not generated within it a genuine musical experience. It is to this end that every song in this Recreational Song Book has been chosen and arranged. If presented properly, the most seemingly trivial song in the book may be given a musical effect which will have cultural value. The chief objective in community singing is to create such an enjoyable musical experience for the participants that they will seek a repetition of that experience.

Following is a brief outline showing how the various sections of the book may be used:

Patriotic Songs

Everyone should join in the singing of our patriotic songs and should be induced to sing them with sincere patriotic ferver.

Folk Songs

This section lends itself to many different treatments. In the first place everyone should learn, or be taught, these beautiful songs. Then, as a second suggestion, programs may be made up wherein national costumes are exhibited. Third, solo singers may sing certain of these songs in a community "Sing" or descant parts such as are found in such songs as "Allan Water." As a fourth suggestion, certain stanzas of songs such as "The Quest" may be sung by the men while others are to be sung by the women. Fifth, gestures and simple dramatic action may be introduced with the singing of some songs. Sixth, a special quartet or chorus may be organized to sing certain songs or certain parts of songs as a feature of a community "Sing." The hymns found at the end of some of the national song groups are folk hymns of these countries and may be used to inject a religious note into a community "Sing."

Negro Spirituals

The Negro spiritual is the miracle of all song. It is unique in form in that the chorus, or refrain, usually precedes the verse or stanza and its origin can only be traced to the frenzied emotion of religious exhuberance. The Negro spiritual was popularized by the Fiske Jubilee Singers in a campaign which took them all over the world to raise funds for a Negro school. The infectious melody and rhythm of these songs have made them an important part of our American Folk Song Literature. They should always be sung with extreme sincerity.

Western Songs

Many of the Western Folk Songs contain little but doggerel verse. We present in this section four of the better ones.

Christmas Songs

The joyous strains of the Christmas songs cannot be excelled in any groups of folk songs. We present in this section many which may be new.

All of these songs have been carefully harmonized and may be used by large groups or small groups or special choruses.

Master Composers

Nothing can tone up a community "Sing" more than the inclusion of a song from the Master Composers. Those presented in this section are not difficult but are most beautiful and give opportunity for special interpretation.

Songs from the Operas of Gilbert and Sullivan

The team of "Gilbert and Sullivan" knows no counterpart in the field of collaborators. Each supplemented the other so fully that one without the other never did anything which was noteworthy. The opera airs of Sullivan and the ingenious verse of Gilbert are and have been bywords of English-speaking peoples throughout the world. Five out of the two hundred odd songs and choruses from this immortal team are herein presented. These songs are a welcome addition to any community song collection.

Old Songs

All compilers of community song books are confronted with the question as to which of our so-called "old songs" should be perpetuated. Our true heritage of popular song is found in these timeworn favorites. (We use the term popular song in the sense of songs which are familiar.) No practical volume in point of size could be made up which would contain all of the lovely songs of the past which should receive consideration. The list presented herewith is at best only representative. Sing these songs in a manner which will perpetuate their intrinsic beauty.

Songs Especially Arranged

To perform songs from this section a specially prepared soloist or group must be brought in as the music indicates.

Nonsense Songs

Wholesome fun is the objective to be attained when songs from this section are used in a community "Sing." Such songs as "O Soldier, Soldier," "The Deaf Woman's Courtship," "The Keys of Heaven," "O No, John," etc. may be dramatized with excellent effect. "Aerey, Aerey," may be presented with soloist singing the verses and the group singing the chorus. Gestures may be worked into many songs.

Barber Shop Harmonies

These songs are for the men of the group. They are so easy to read that all of the boys and men who have had any experience whatsoever in glee clubs can sing them on the "spot."

Pioneer Songs

The Pioneer Songs are of local significance. They may be used on appropriate occasions.

COMMUNITY SINGING

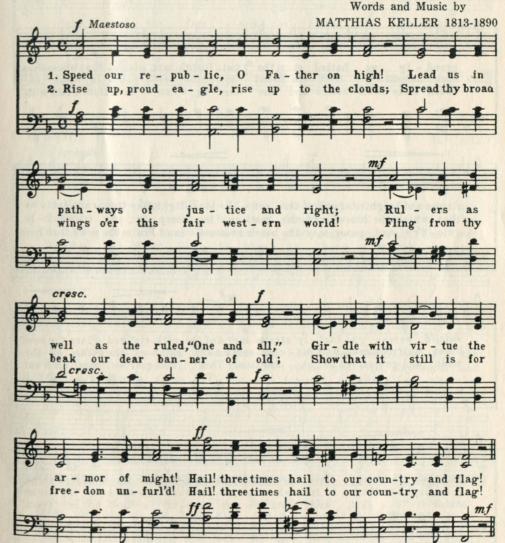
Community singing is a unified group expression which uses singing as a medium. The purpose, aims, results, and benefits are all self-contained. There is no audience as in a musical performance, and the enjoyment one may get out of community singing is entirely based on his own participation. An event or circumstance which brings people together, such as a group marching, a crowd of students at a school function, or some other self-acting assemblage, will often induce community singing without definite leadership. The spontaety of this type of singing cannot be equaled. But where the momentum of community singing has to be generated by a leader, one qualification of leadership must stand out above all others-enthusiasm. The leader must rouse his audience and keep it roused throughout the entire performance. He must have at his command enough devices to excite everyone to participate. All environmental conditions must be conducive to a wholehearted singing project. The piano must be in the right place. The conductor's platform must not be too close to the audience or too far away or too high or too low. Above all, the leader must present interesting music in an interesting way.

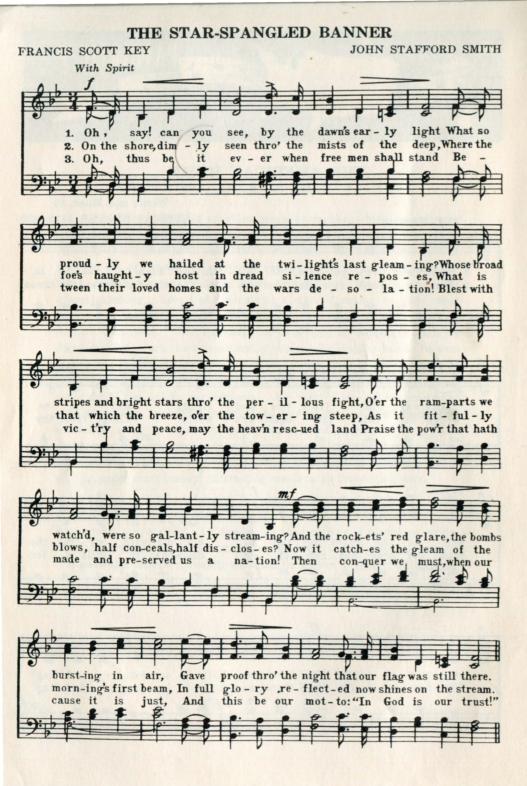
Scmeone has this to say of the community song leader: "He is the epitome of musical enthusiasm. He organizes people into singing groups at the least provocation. All emphasis in the singing is placed on whole-hearted participation. Any community can become musically enthusiastic if it possesses enough musically enthusiastic leaders to keep it stirred up."

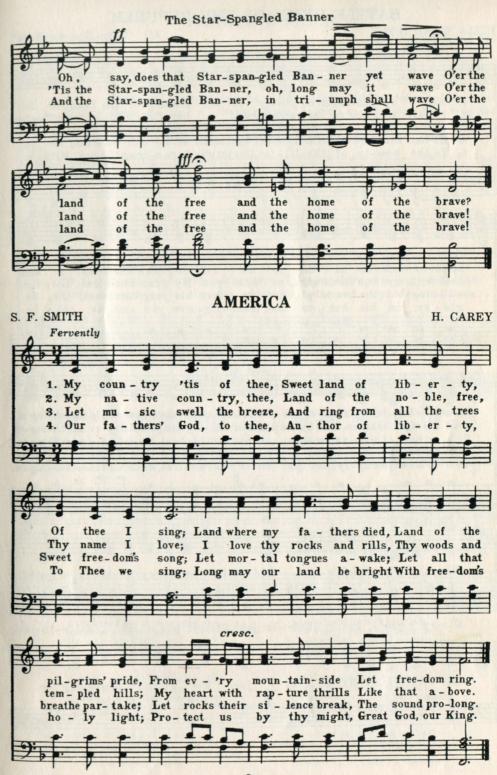


THE AMERICAN HYMN

(Speed Our Republic)



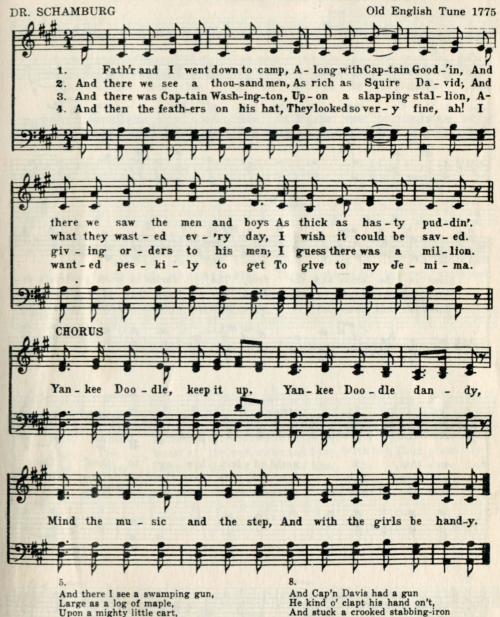




BATTLE HYMN OF THE REPUBLIC



YANKEE DOODLE



Large as a log of maple, Upon a mighty little cart, A load for father's cattle.

And every time they fired it off, It took a horn of powder; It made a noise like father's gun. Only a nation louder.

And there I see a little keg, Its head all made of leather: They knocked upon't with little sticks To call the folks together.

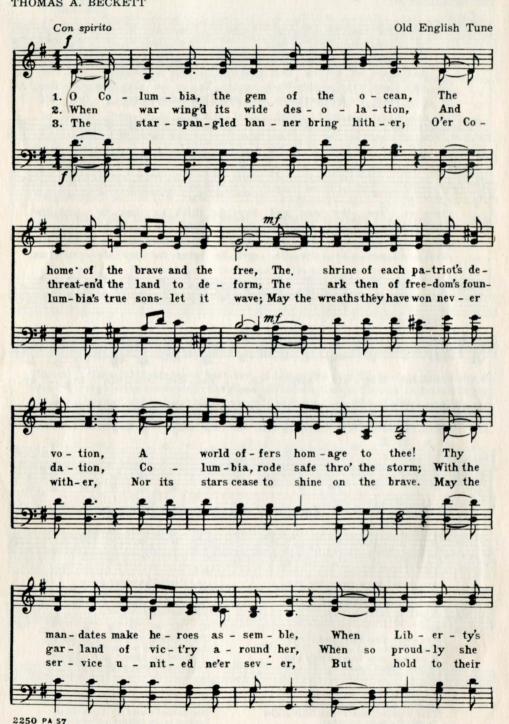
And stuck a crooked stabbing-iron Upon the little end on't.

The troopers, too, would gallop up And fire right in our faces; It scared me almost half to death To see them run such races.

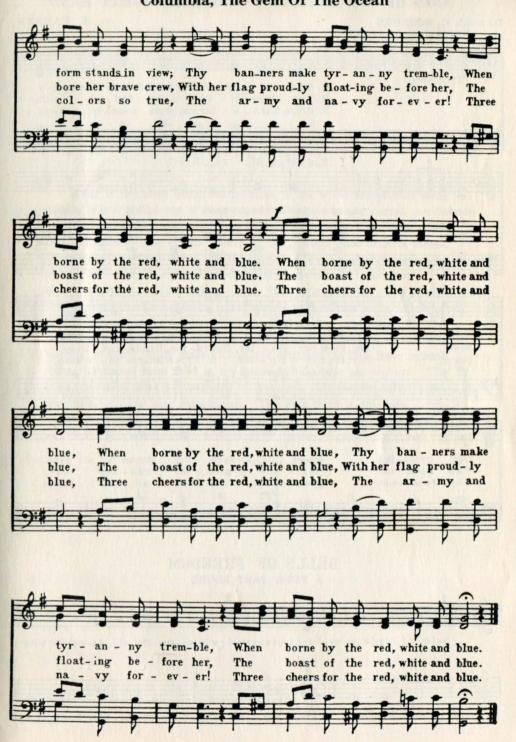
It scared me so I hooked it off, Nor stopped as I remember, Nor turned about till I got home, Locked up in mother's chamber.

COLUMBIA, THE GEM OF THE OCEAN

THOMAS A. BECKETT



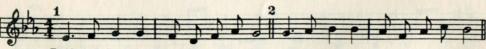
Columbia, The Gem Of The Ocean







BELLS OF FREEDOM A FOUR PART ROUND



Bells of free-dom peal-ing loud and strong, wild and sweet the old fa-mil-iar song



FOLK SONGS

Many of the most delightful melodies in the world are of Folk Song origin. These songs are of corporate creation; no single person can be identified as having been solely responsible for any true Folk Song. This fact accounts for the simple beauty of the melodic lines of Folk Songs. They are easily remembered and are easy to sing because they contain no intricacies. To interpret them properly, one should use simple but sincere expression. The themes of the Folk Songs are the everyday experiences of the common folk. Rural life and pastoral life contribute more to the birth and preservation of Folk Songs than does urban life.

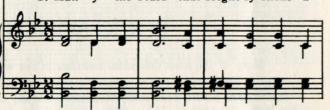
Great composers of music have used Folk Song melodies as thematic material in many, many compositions and ofttimes the Folk Song in such compositions has been used to crystalize nationalistic atmosphere. The basis of musical form is to be found in the simple Folk Song with its theme, repetition, contrast and restatement. The Folk Song is the most democratic of all music because it is the musical voice of the common people.



WALKING AT NIGHT



- 1. Walk-ing at night a long the mead-ow
- 2. Near-ing the wood, we heard the night-in-
- 3. Man y the stars that bright-ly shone a-



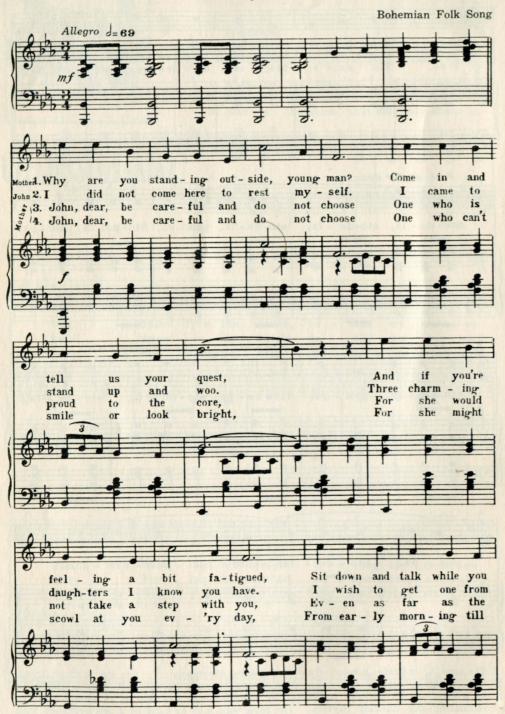


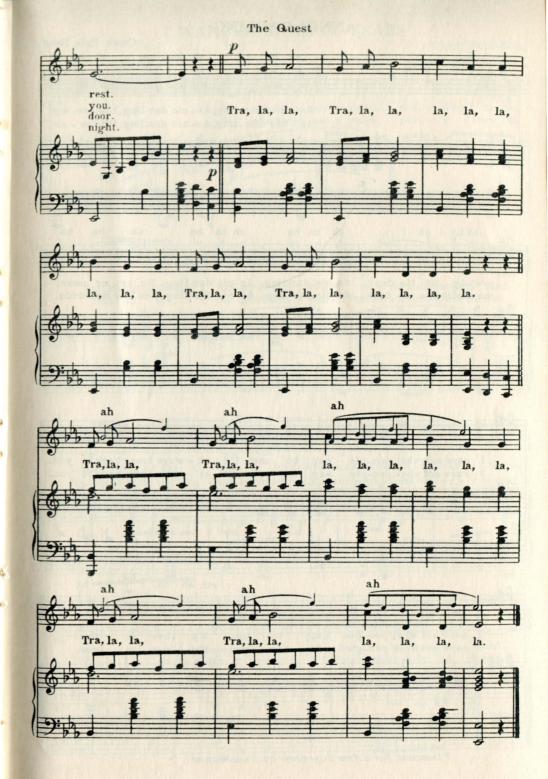




NOTE: "Stodola" ordinarily means "barn" and "pumpa" a "pump." But in this song these words, though perhaps suggested by surroundings, are said to be merely a means of indicating gay, dancing rhythm. The long tone may be sung by a few sopranos with Used by permission of the National Recreation Association.







ANNIE DARLING

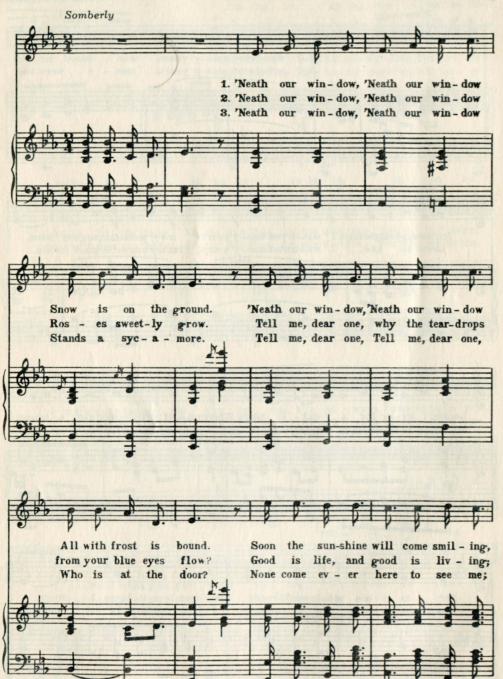


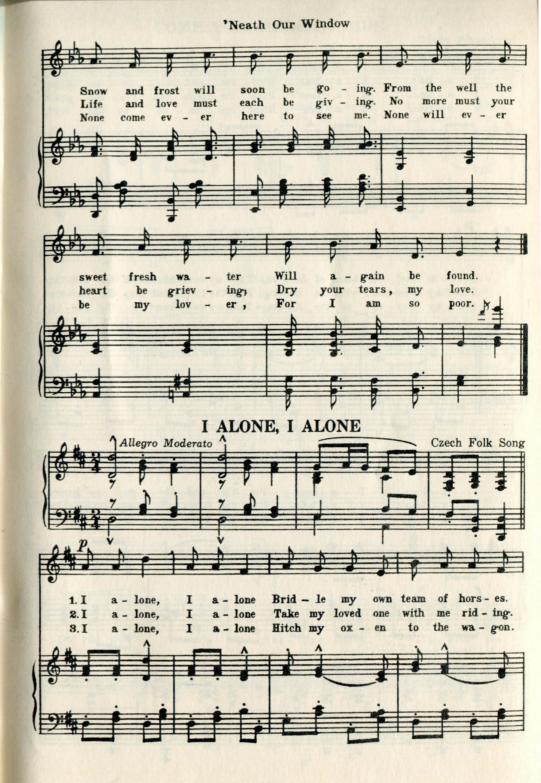
I WANDERED MANY YEARS

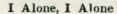


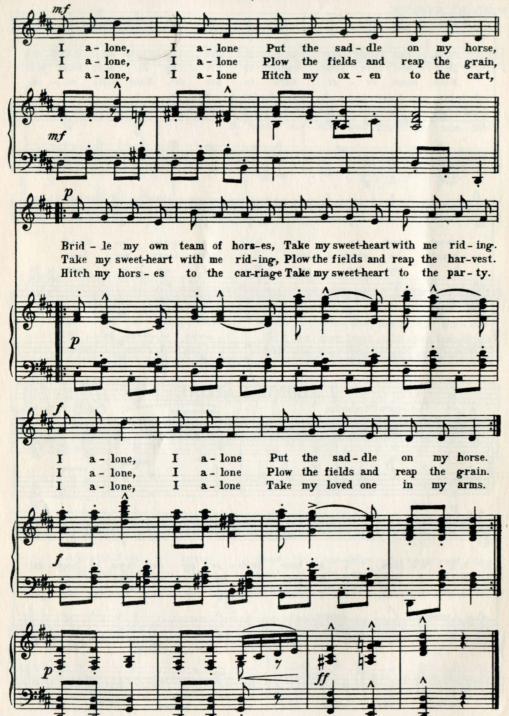


Bohemian Folk Song



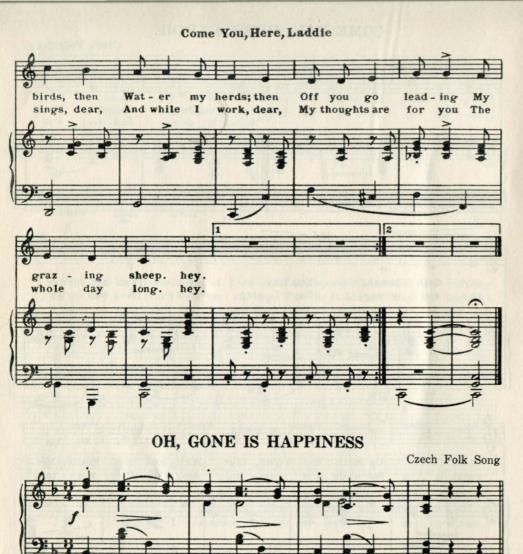




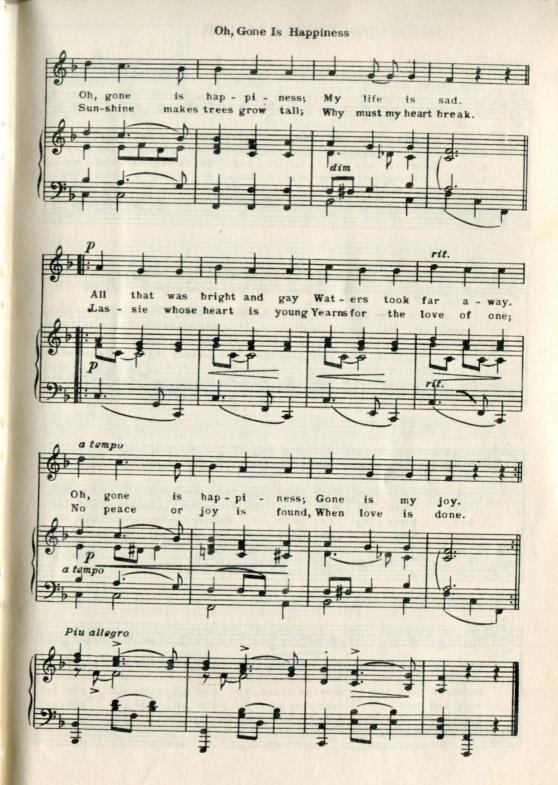


COME YOU, HERE, LADDIE

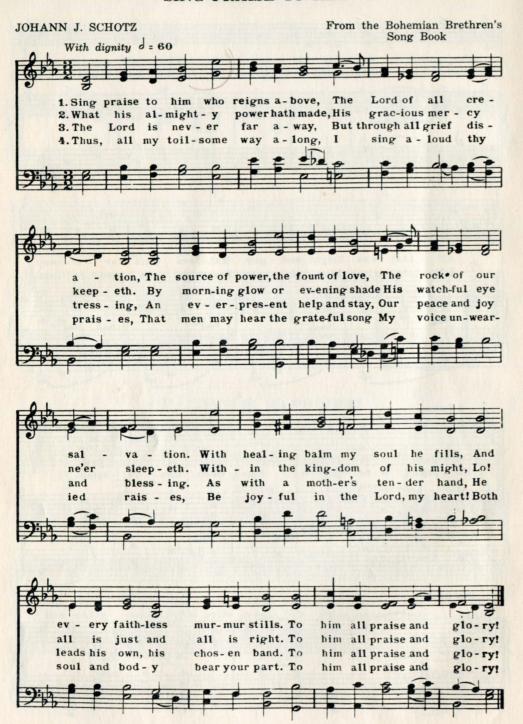


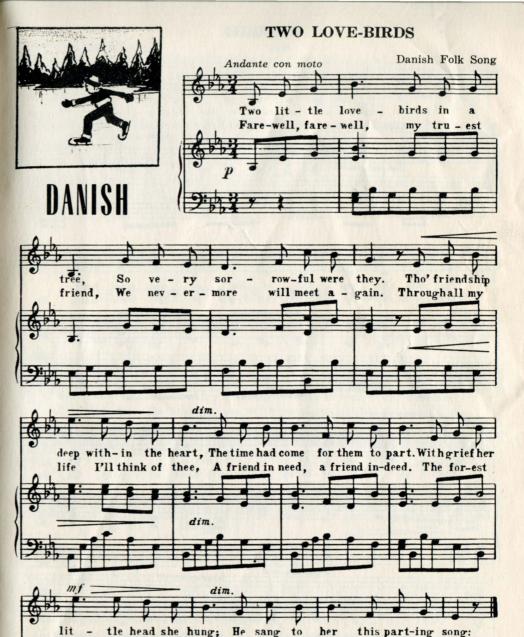






SING PRAISE TO HIM



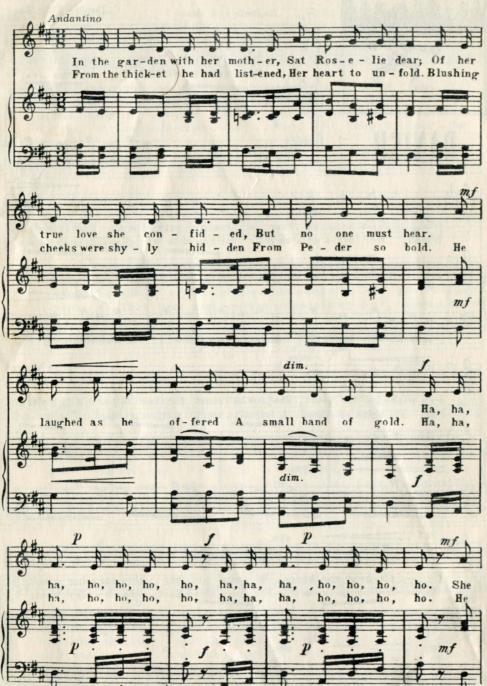


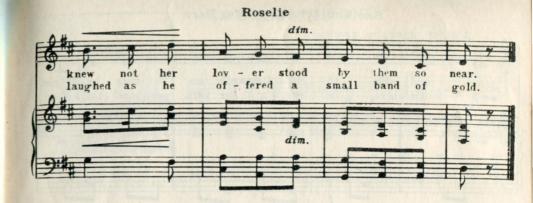
dim.

claims an emp-ty nest, For one flew East, the o-ther West.



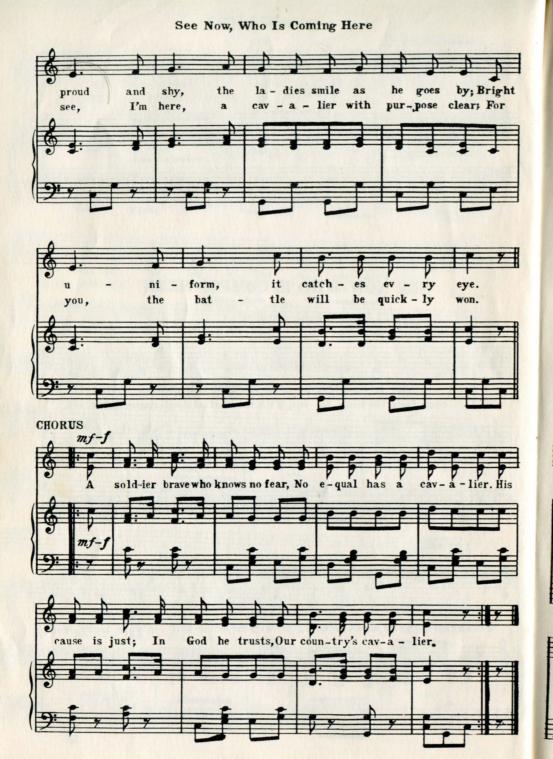
Danish Folk Song

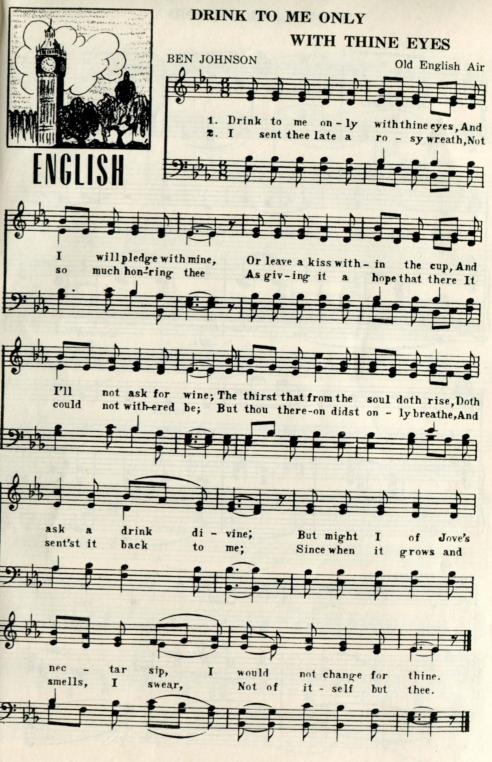


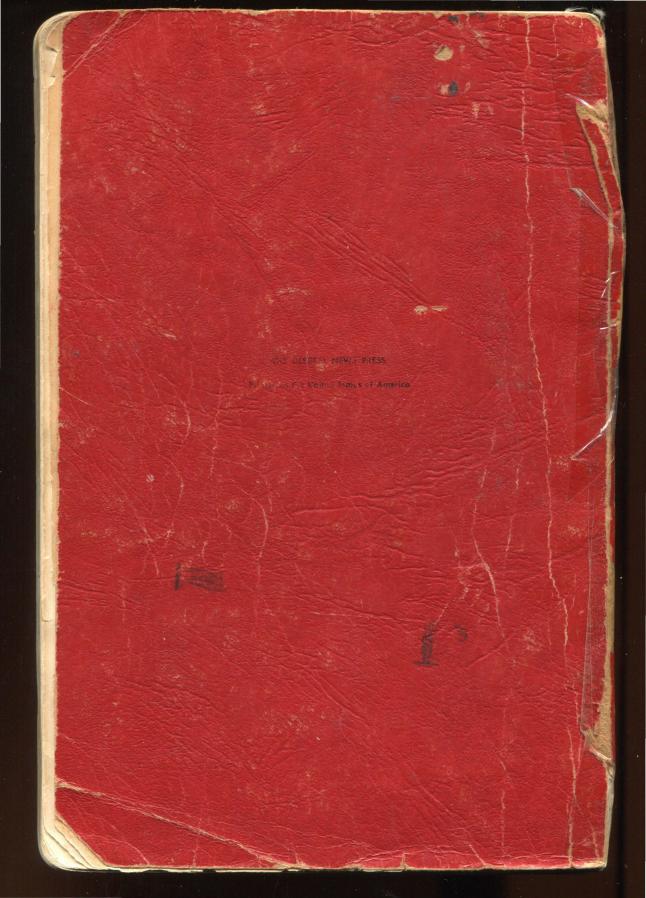


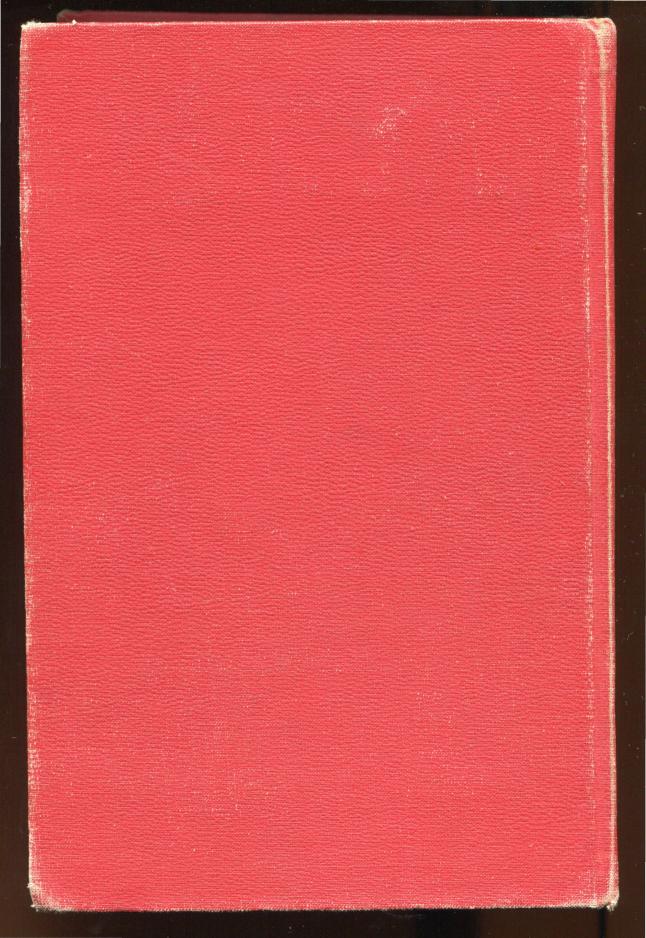
SEE NOW WHO IS COMING HERE

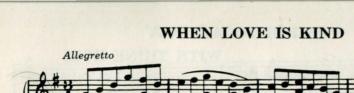










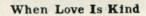


scherzando



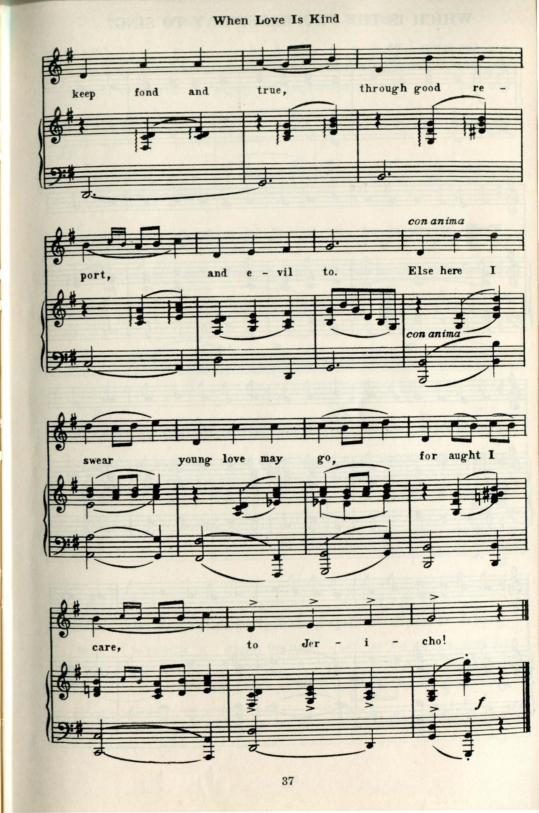




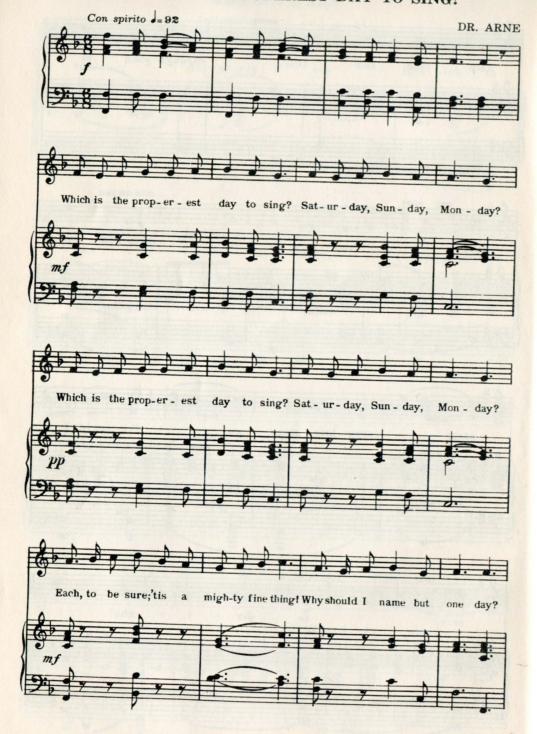








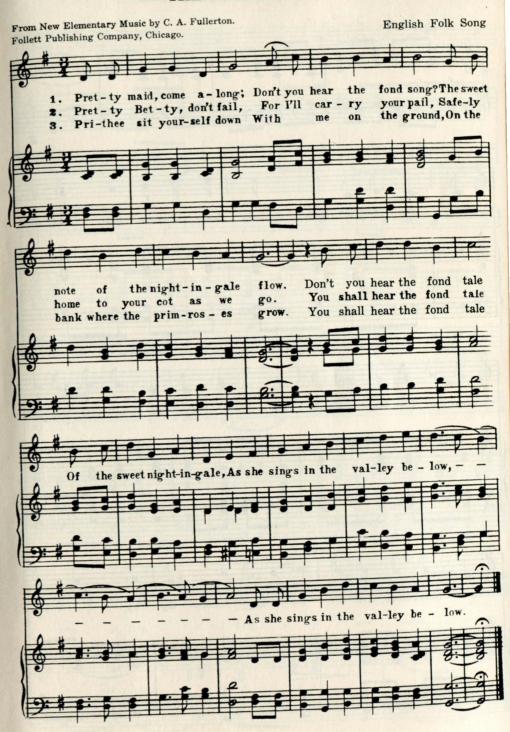
WHICH IS THE PROPEREST DAY TO SING?

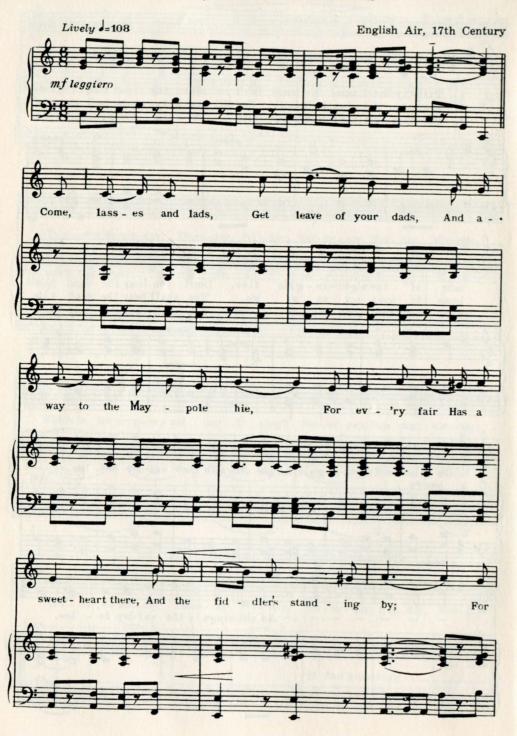


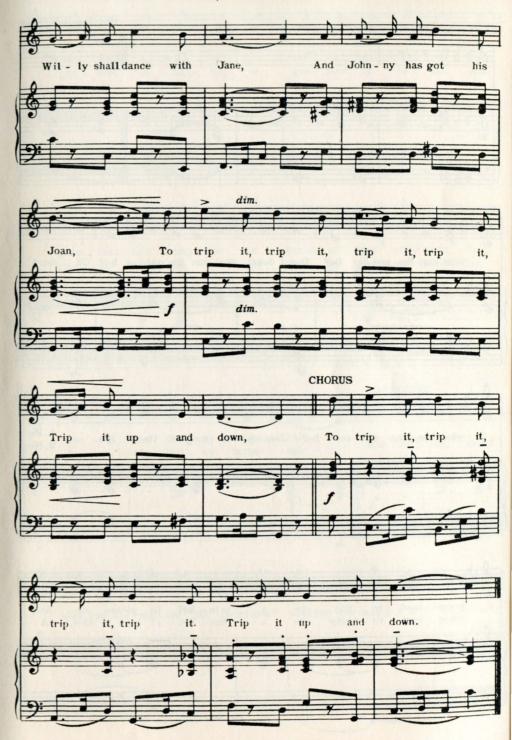






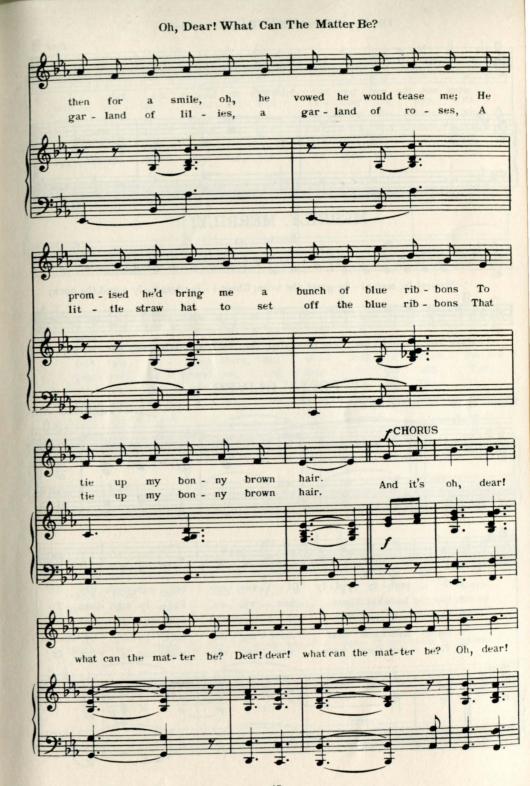




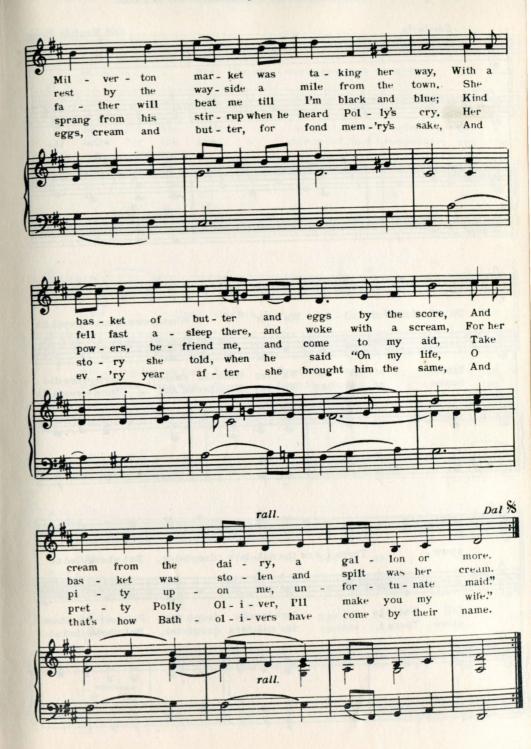


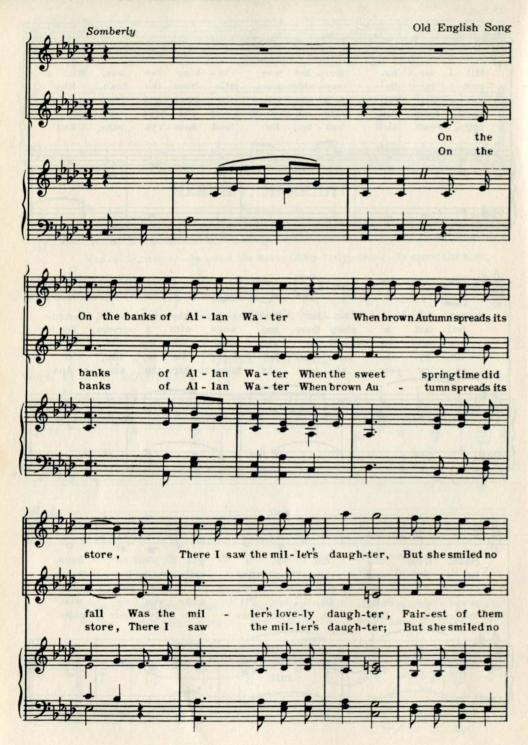
OH! DEAR! WHAT CAN THE MATTER BE?



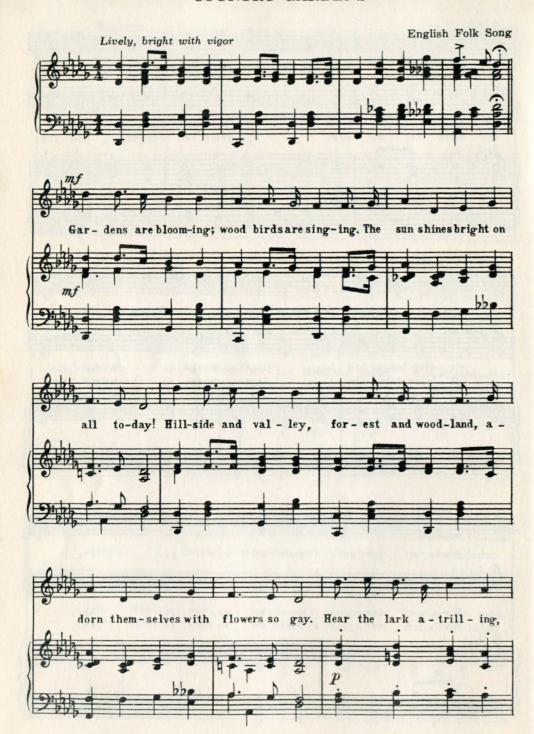


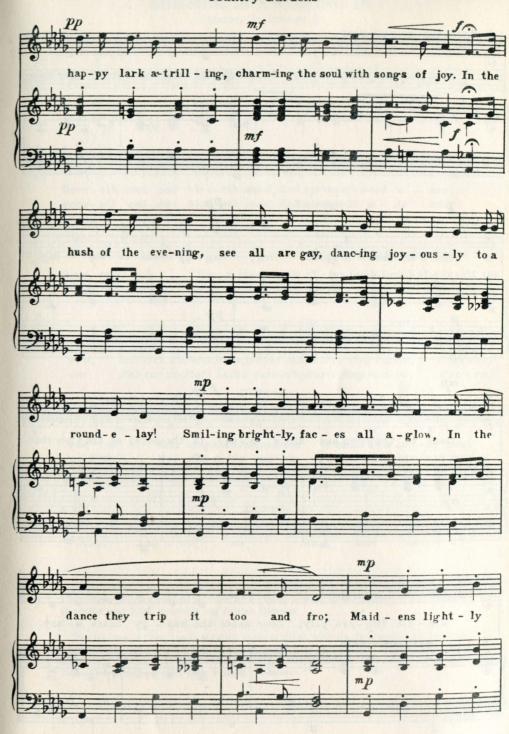








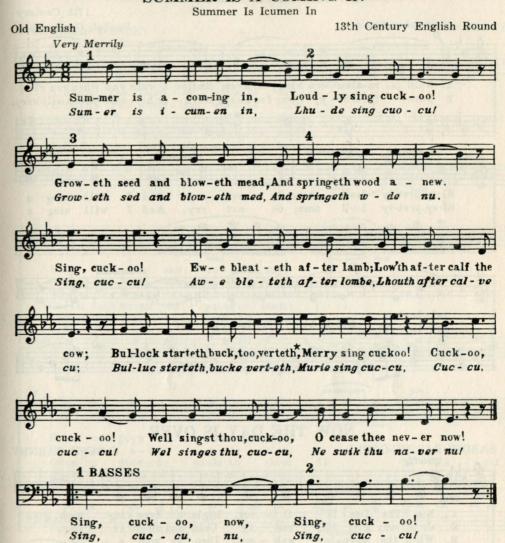








SUMMER IS A COMING IN



"Sumer is icumen in" is believed to be the oldest example of part-music in existence. The original MS, transcribed by John of Fornsete, a Monk of the Monastery of Reading, about the year 1226, is now in the British Museum.

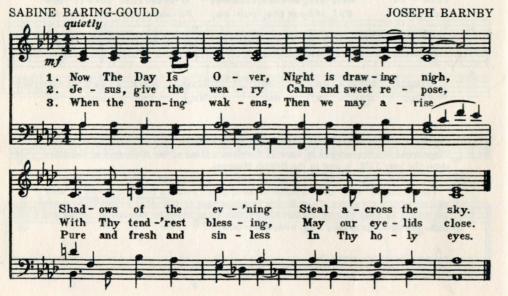
The 1st bass or "Pes," as it is called in the original, with the 2nd bass should be sung by two adult male voices. They form a constant bass to the other parts. These parts should not be sung by treble voices because the notes would be sounded an octave too high. The round is usually sung without the basses.

*verteth, seeks the green fern.

I WILL SING A LULLABY



NOW THE DAY IS OVER



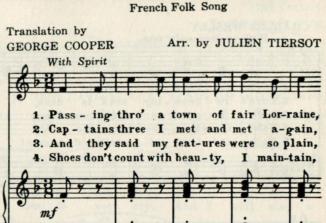
CHRIST THE LORD IS RIS'N TODAY





FRENCH

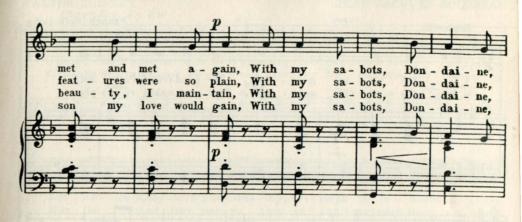
THE THREE CAPTAINS







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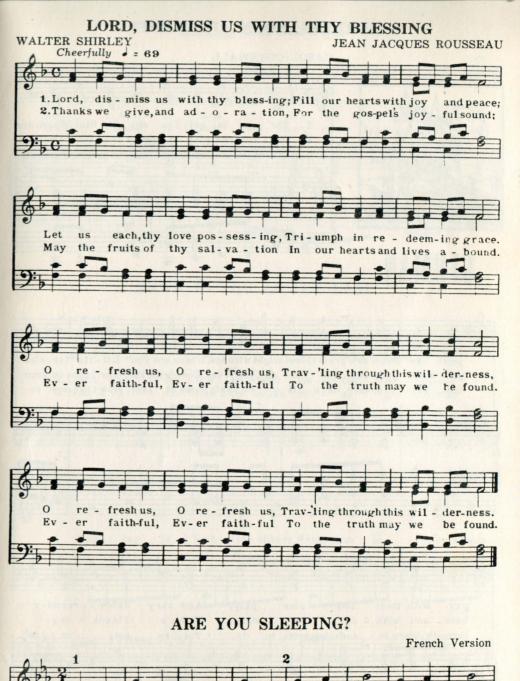
- 5. For the king's own son my love would gain,
 With my sabots, (repeat)
 Gave me flowers which made me proud and vain,
 With my sabots;
 Don-dai-ne, Oh! Oh! Oh!
 With my sabots.
- 6. Gave me flowers which made me proud and vain, With my sabots; (repeat) Should they bloom, a royal queen I'll reign! With my sabots; Don-dai-ne, Oh! Oh! Oh! With my sabots.
- 7. Should they bloom, a royal queen I'll reign!
 With my sabots; (repeat)
 Should they fade, my own self I'll remain!
 With my sabots;

Don-dai-ne, Oh! Oh! Oh! With my sabots.

Permission granted by Harriett Cartwright from "Song Treasury."

IN THE SILVER MOONLIGHT





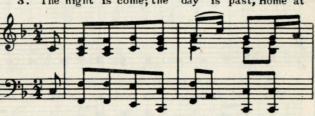


MORNING, NOON AND NIGHT

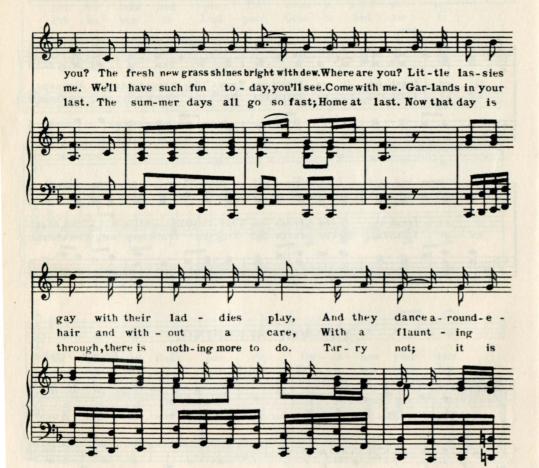




- 1. The sun is out; the sky is blue. Where are
- 2. We'll run and play a cross the lea. Come with
- 3. The night is come; the day is past, Home at



GERMAN

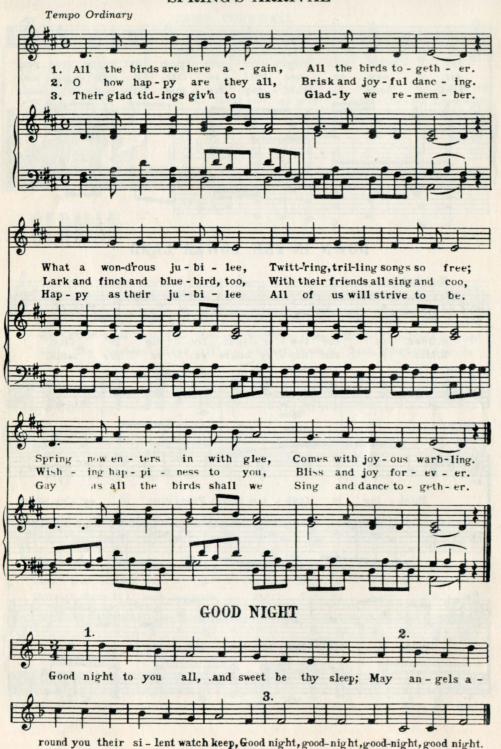


Morning Noon And Night

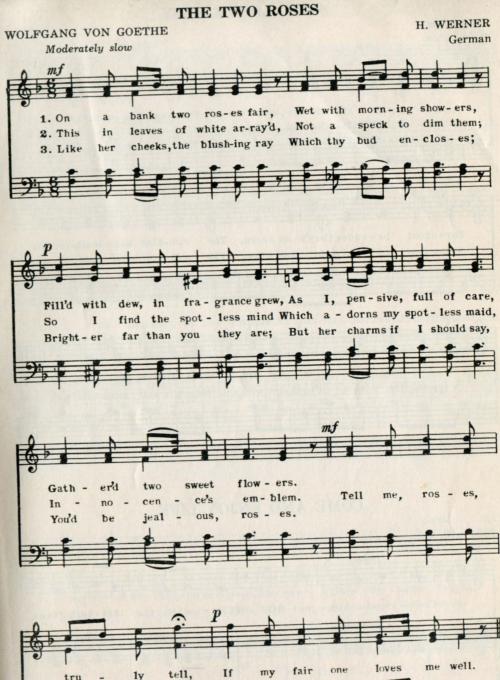


DOWN IN THE LOWER LAND





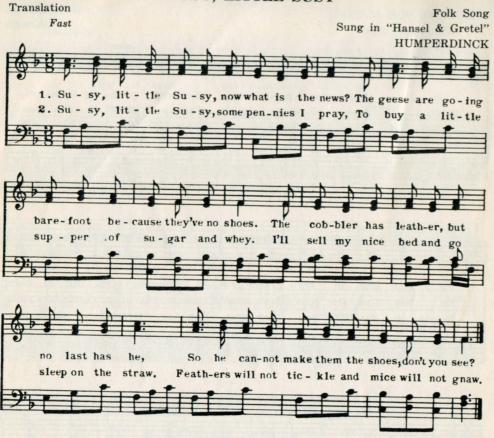




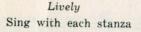


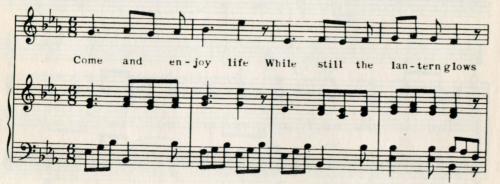


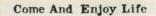




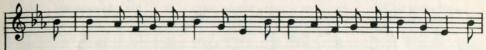
COME AND ENJOY LIFE











It is so eas-y to fret and stew, To seek for thorns and find them, too, And When shy the na-ture hides in clouds And loud the thun-ders ring a-bout, It Who nur-tures hones-ty in his heart And love to neigh-bors does im-part Soon



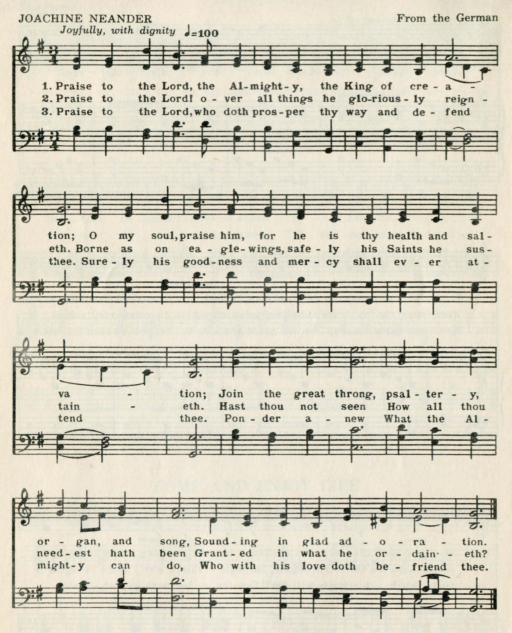


seems that when the storm is past, The sun shines e'er more bright.

finds that in his house will dwell Con-ten - ted-ness ev - er - more.

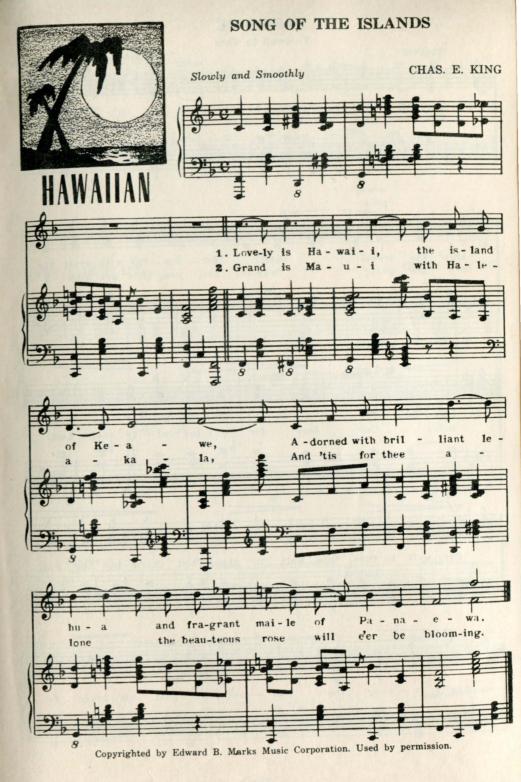


PRAISE TO THE LORD



Praise thou the Lord, Who with marvelous wisdom hath made thee! Decked thee with health, And with loving hand guided and stayed thee; Praise to the Lord!
O let all that is in me adore him!
All that hath breath
Join with Abraham's seed to adore him!

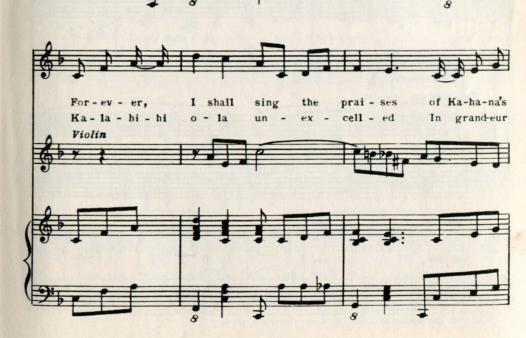
How oft in grief Hath not he brought thee relief, Spreading his wings for to shade thee! Let the "Amen" Sum all our praises again Now as we worship before him.

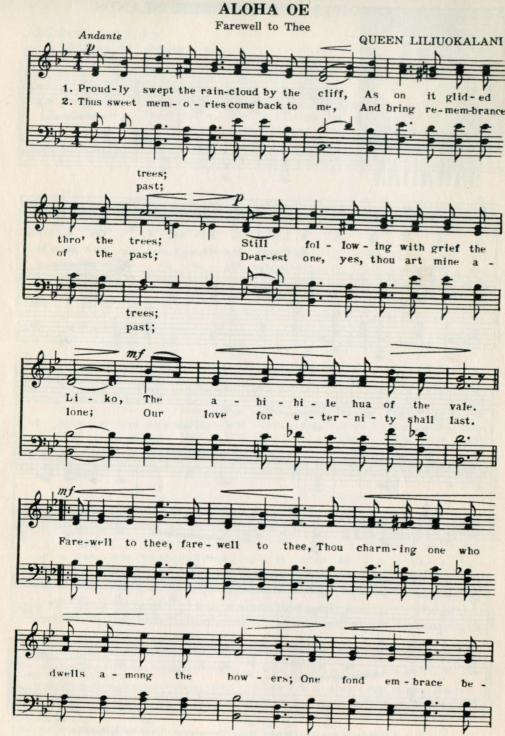




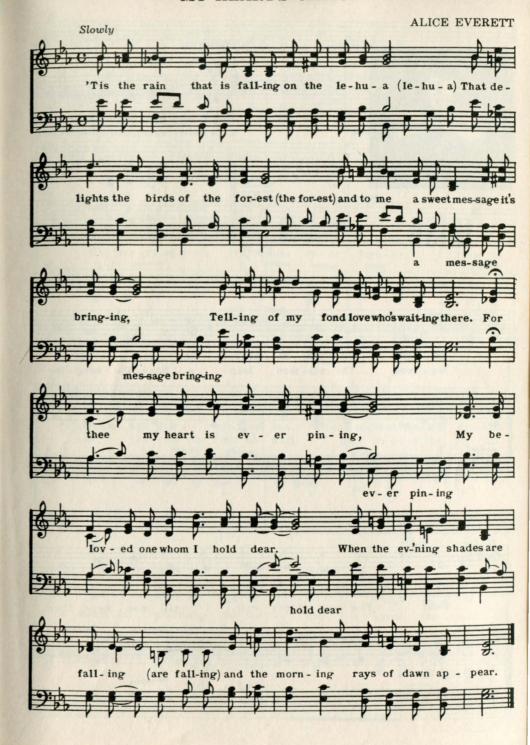
BEAUTIFUL KAHANA

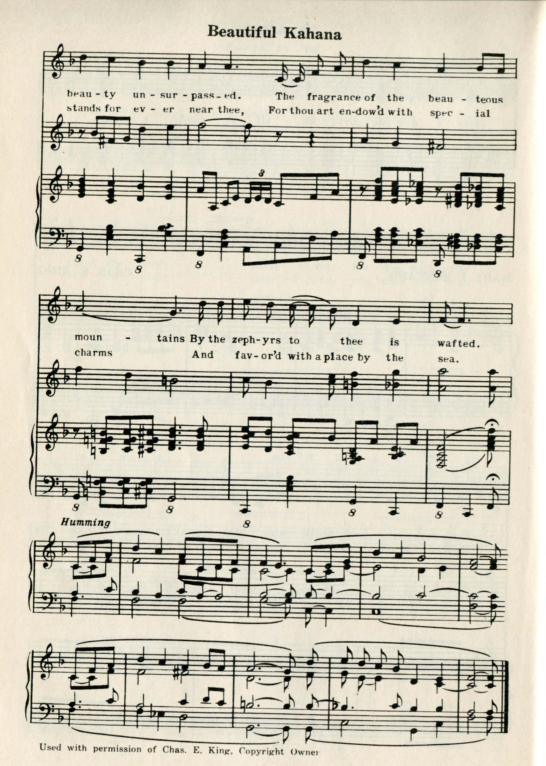






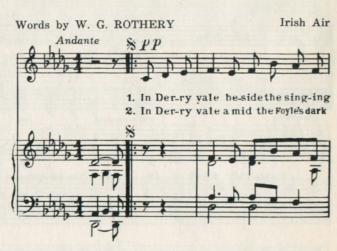
MY HEART'S CHOICE





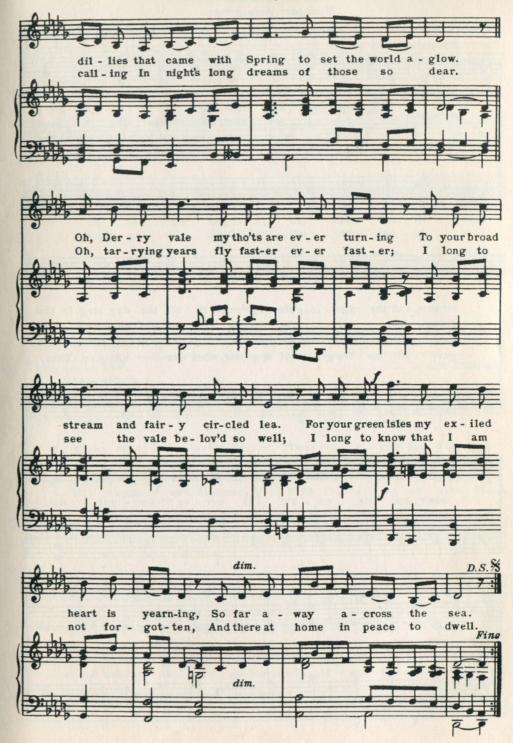


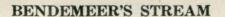


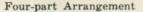








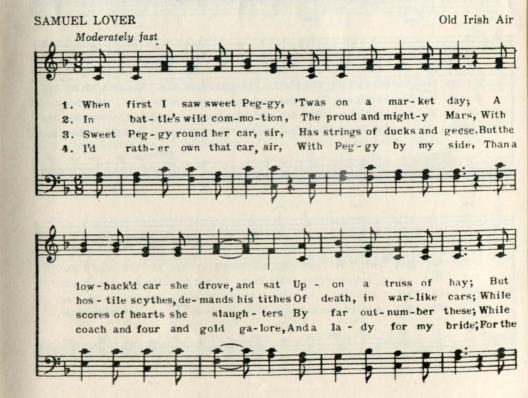








THE LOW-BACKED CAR







when that hay was bloom-ing grass, And deck'd with flow'rs of spring, No
Peg - gy, peace - ful god - dess, Has darts in her bright eye,
she a - mong her poul-try sits, Just like a tur-tle - dove, Well
lady would sit for - ninst me, On a cush-ion made with taste, While





flow'r was there that would com-pare With the blooming girl I sing, As she knock men down in the mar-ket-town, As right and left they fly, While she worth the cage I do en-gage, Of the bloom-ing God of Love! While she Peg - gy would sit be-side me With my arm a-round her waist; As we





sat in the low-back'd car; The man at the turn-pike bar Nev-erask'd for the sits in her low-back'd car; Than bat-tles more dangerous far For the doc-tor's sits in her low-back'd car, The lov-ers come near and far And en-vy the drove in a low-back'd car, To be married by Fa-ther Maher, O my heart would beat





toll, But just rubb'd his auld poll, And look'd af-ter the low-back'd car.

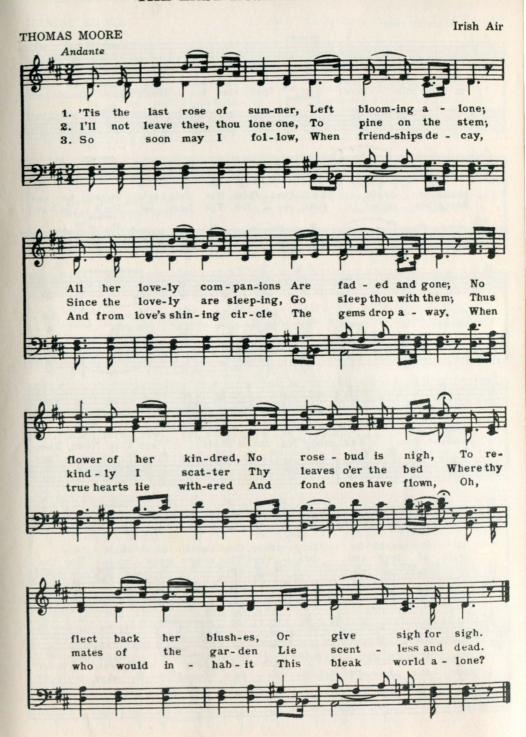
art Can - not cure the heart That is hit from the low-back'd car.

chick-en That Peg-gy is pickin', As she sits in the low-back'd car.

high At her glance and her sigh, Tho' it beat in a low-back'd car.



THE LAST ROSE OF SUMMER



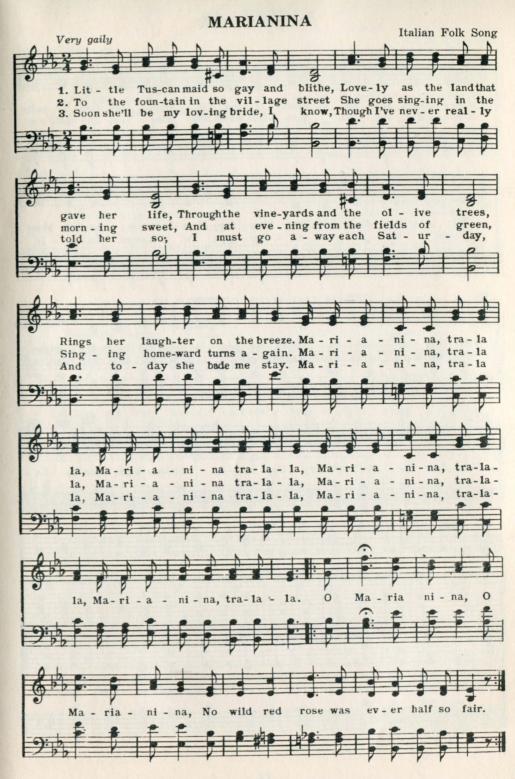
THE MINSTREL BOY

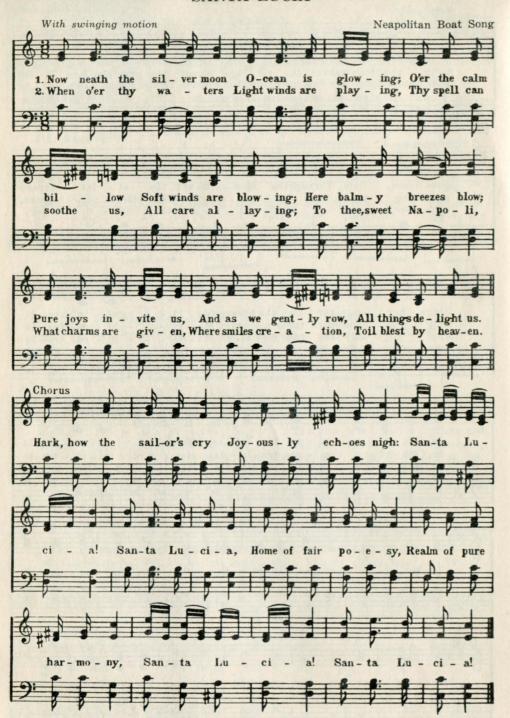


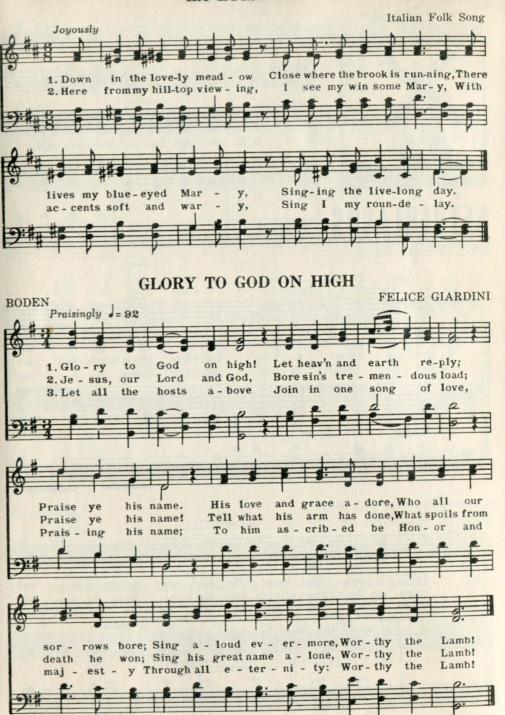
BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS





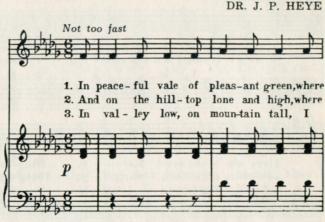




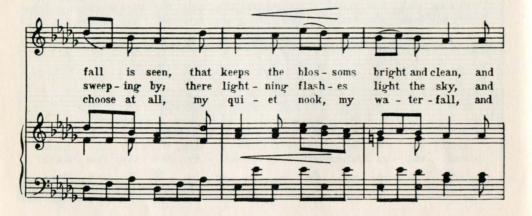






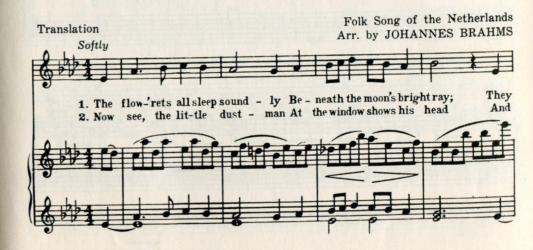


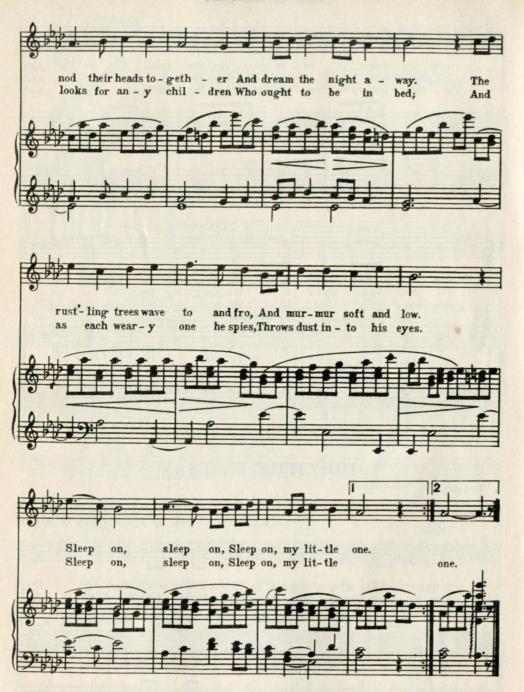




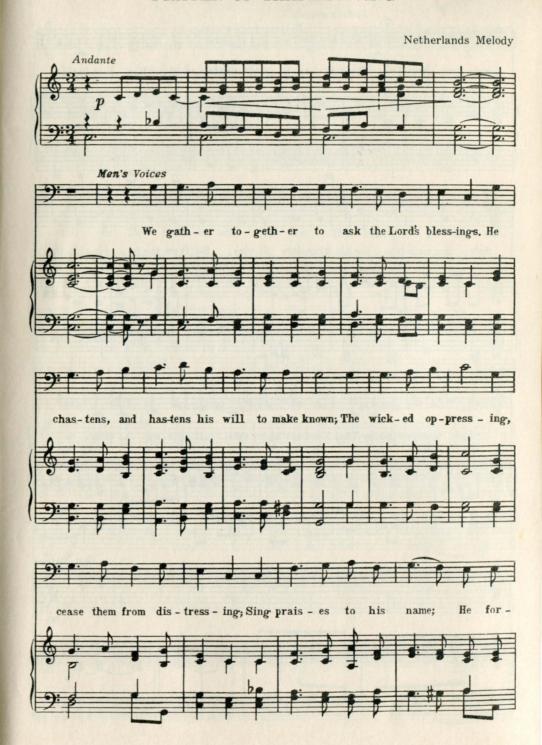


THE LITTLE DUSTMAN

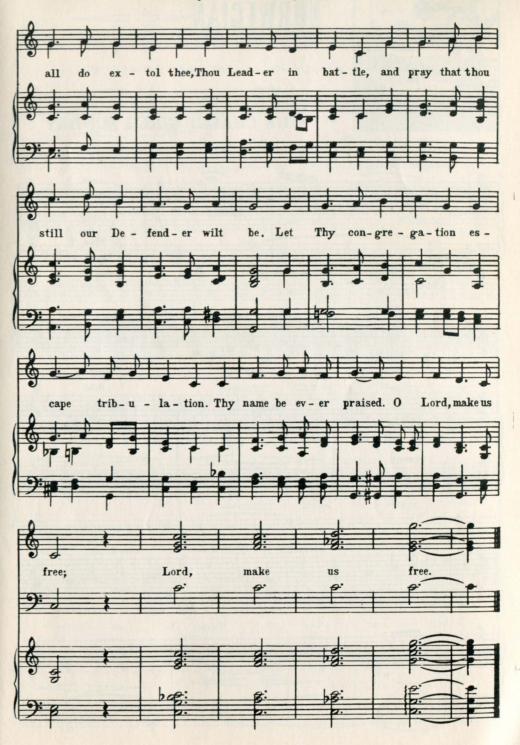




"The Little Dustman" was dignified by the great composer, Brahms, in that he chose it from the many, many folk songs from the Netherlands to give the above most beautiful accompaniment.



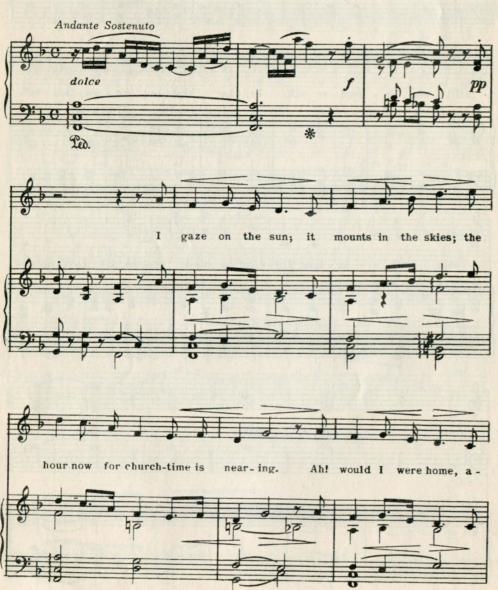


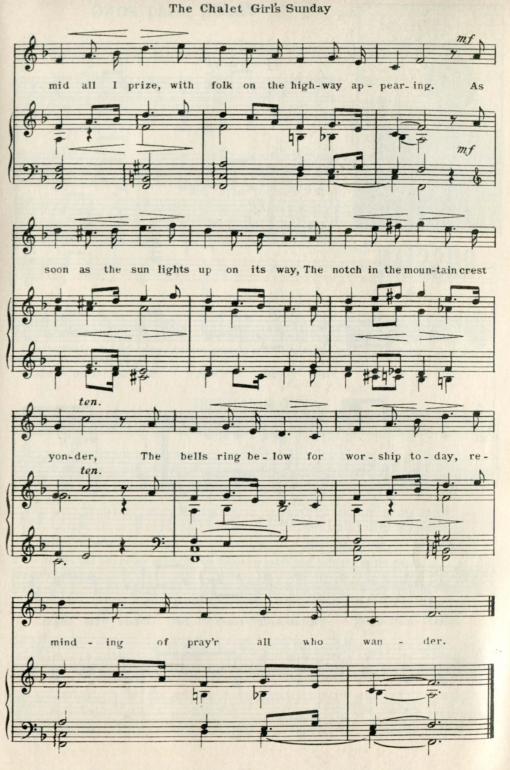




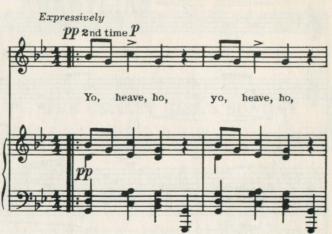
NORWEGIAN

THE CHALET GIRL'S SUNDAY





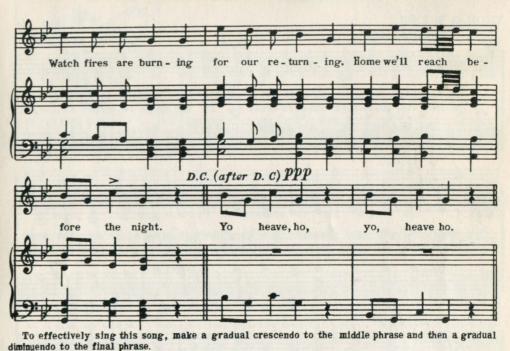


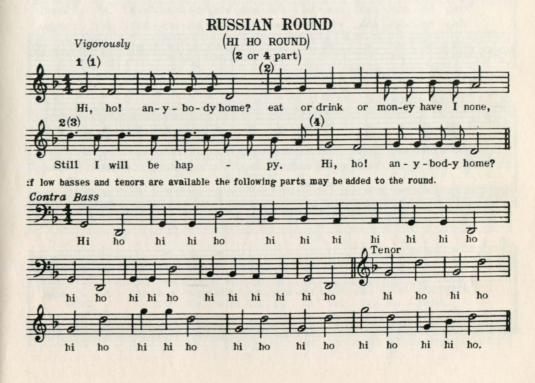


VOLGA BOAT SONG

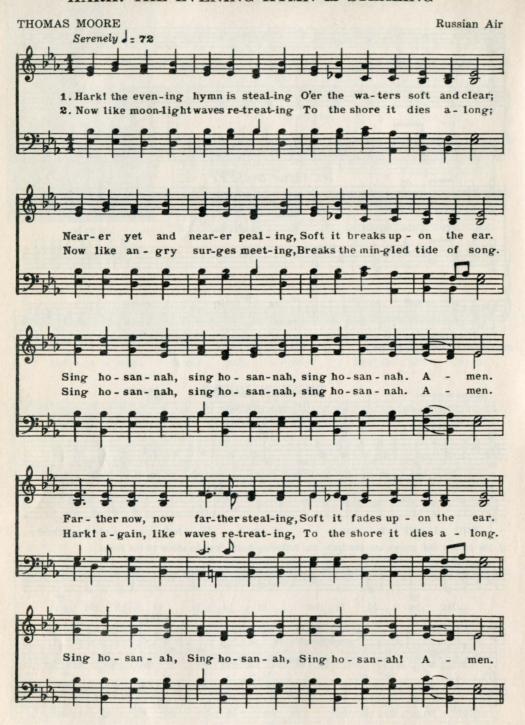






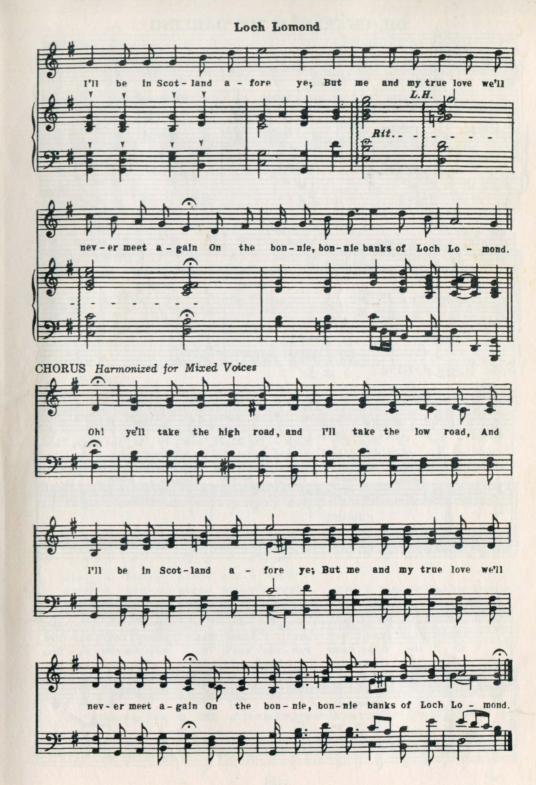


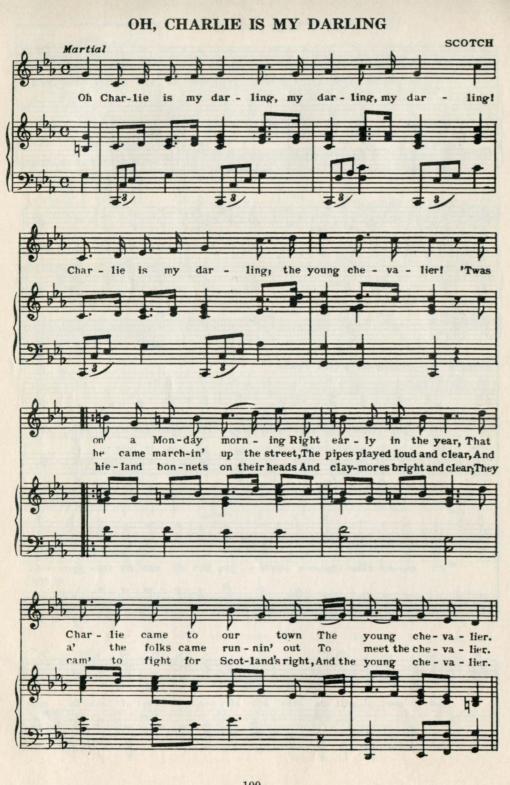
HARK! THE EVENING HYMN IS STEALING

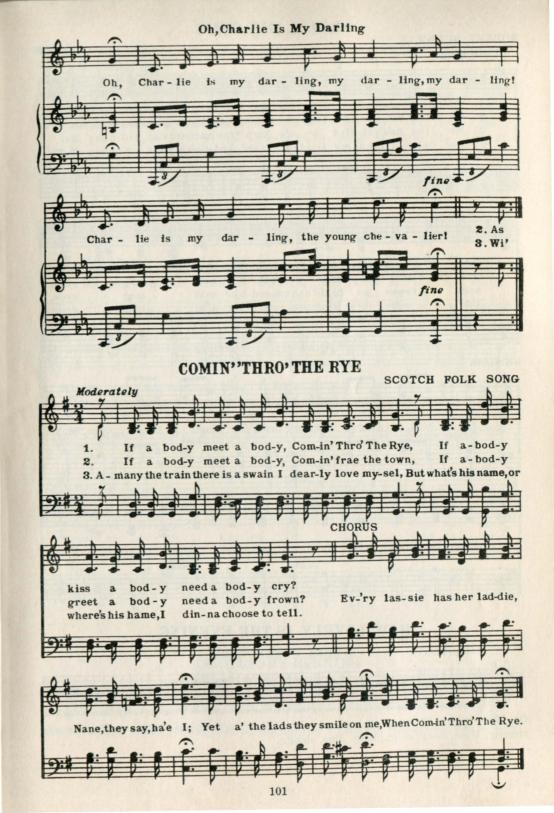
















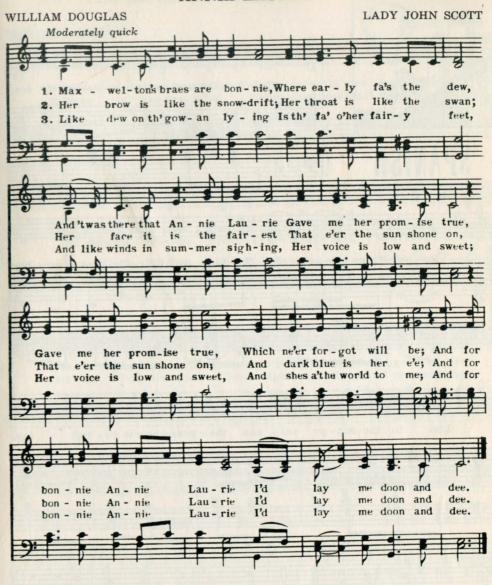
HOW LOVELY IS THE EVENING



Oh. how love-ly is the evening, is the evening, When the bells sweetly ringing, sweetly ringing, Ding, dong, ding, dong, ding, dong.

Oh, how lovely is the evening, is the evening, When the bells are sweetly ringing, sweetly ringing, Ding, dong, ding, dong, ding, dong,

ANNIE LAURIE





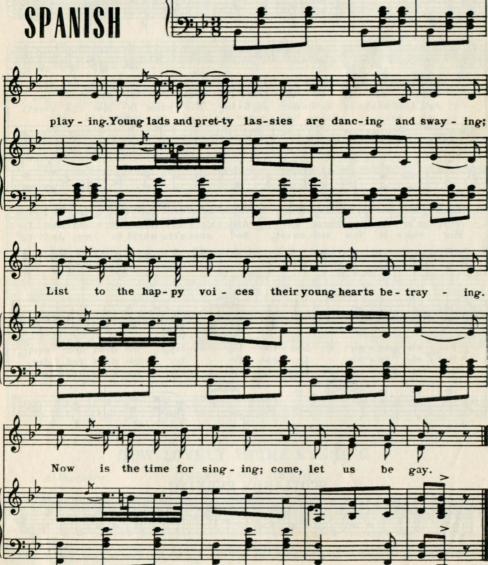
Scotland's burning, Scotland's burning, Look out, look out! Fire, fire, fire fire! Pour on water, Pour on water!

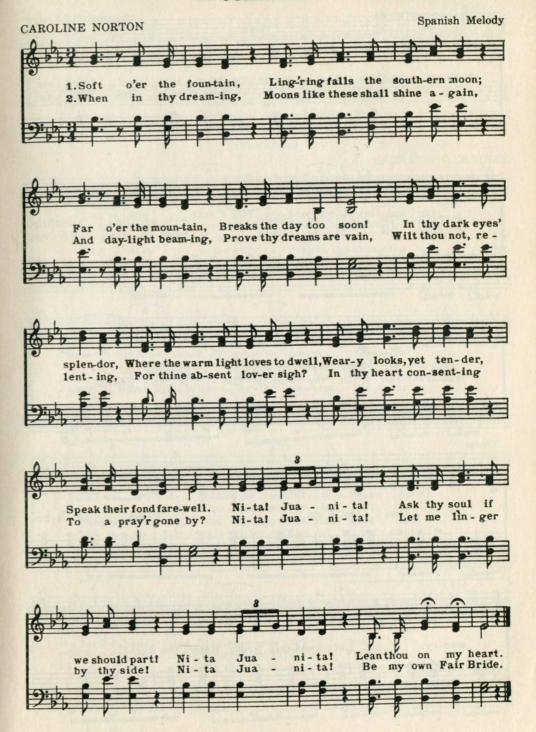
JUANITA

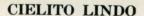


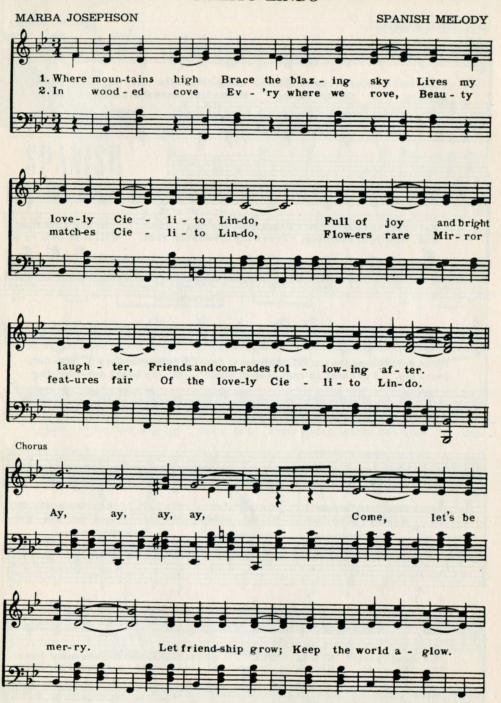


COME LET US BE GAY



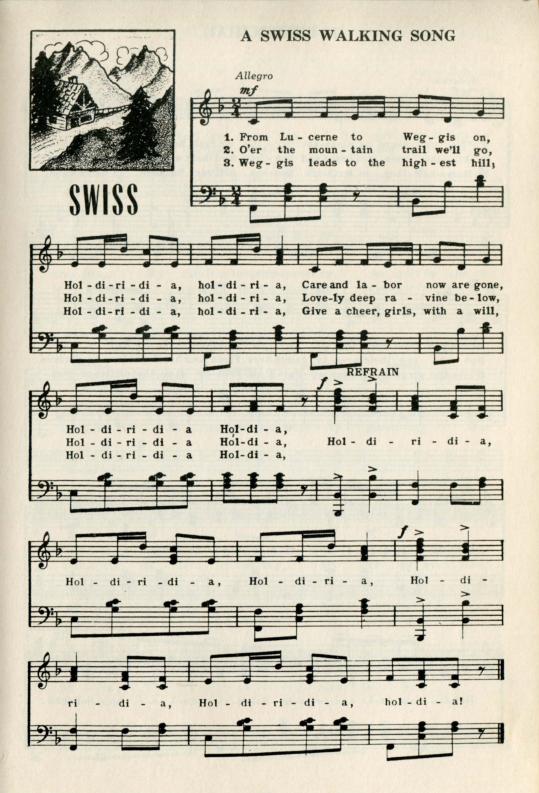


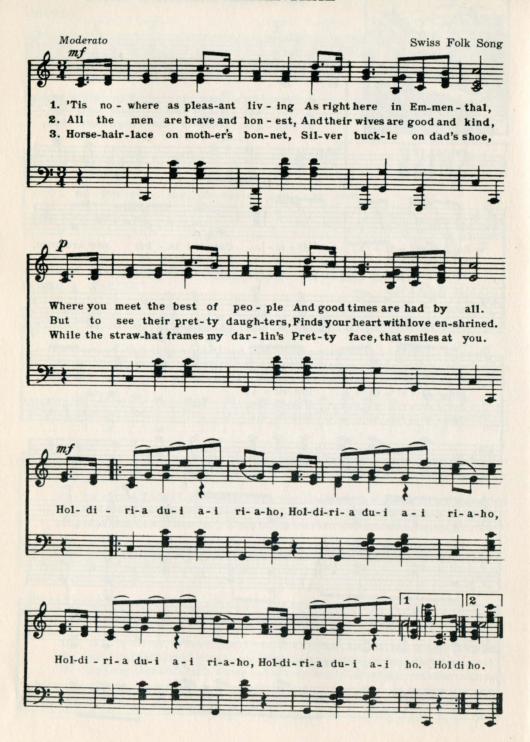


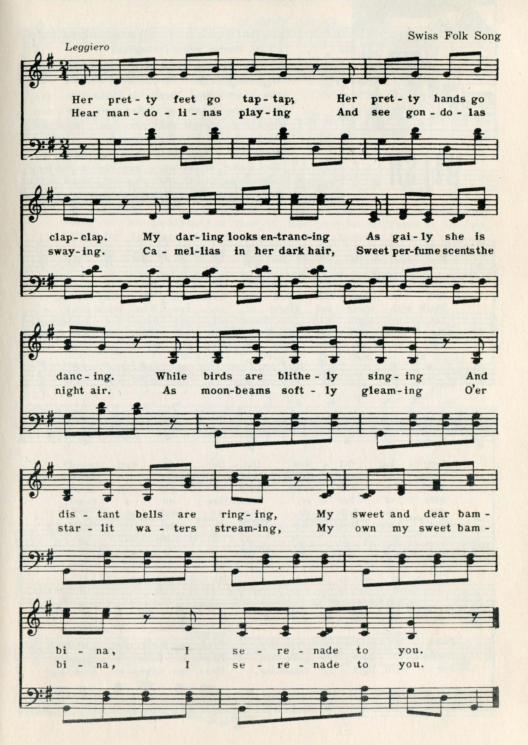














WELSH

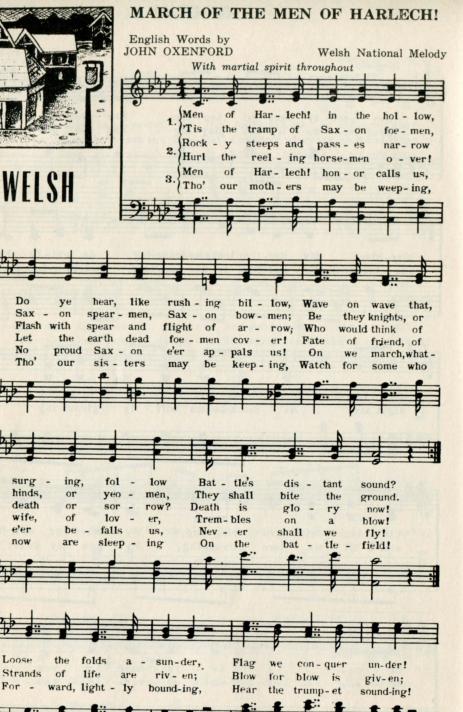
surg

hinds,

death

wife,

e'er

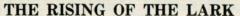






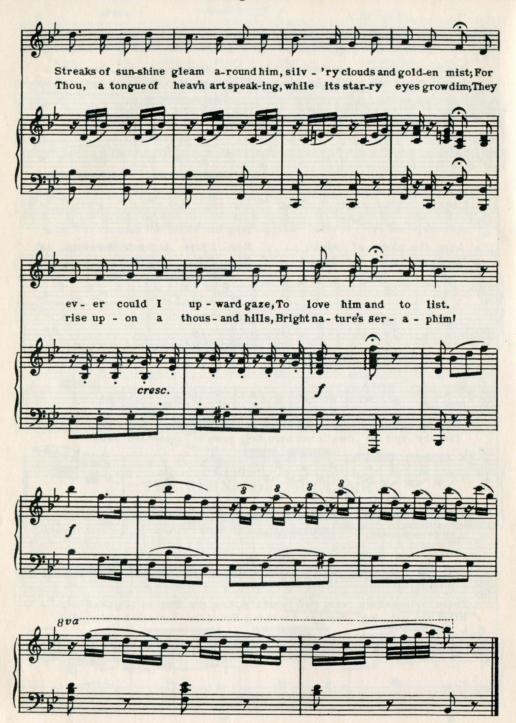


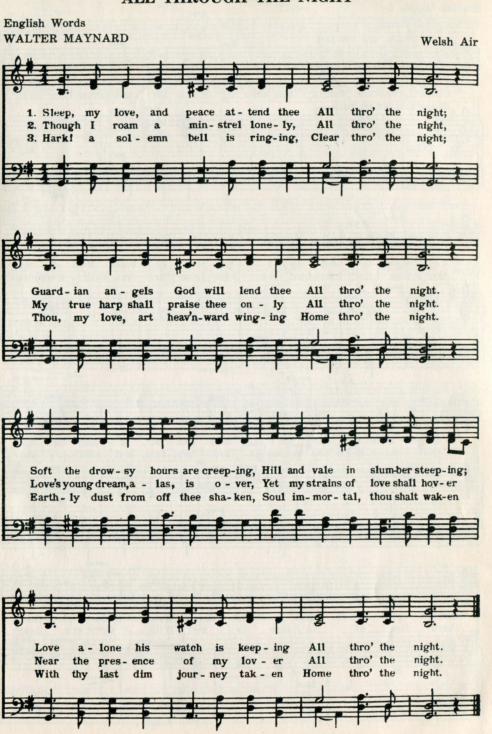


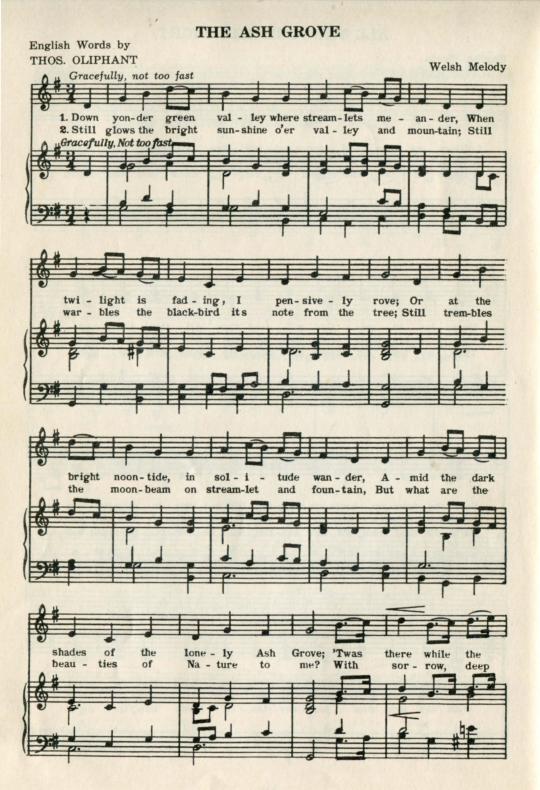








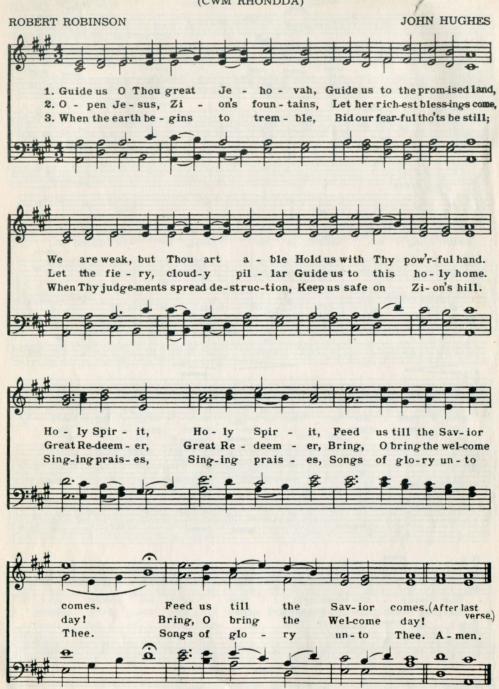






GUIDE US, O THOU GREAT JEHOVAH

(CWM RHONDDA)





NEGRO SPIRITUALS

JACOB'S LADDER



Every round goes higher, higher, Soldier of the cross.

Sinner, do you love my Jesus? Soldier of the cross.

If you love Him, why not serve Him? Soldier of the cross.

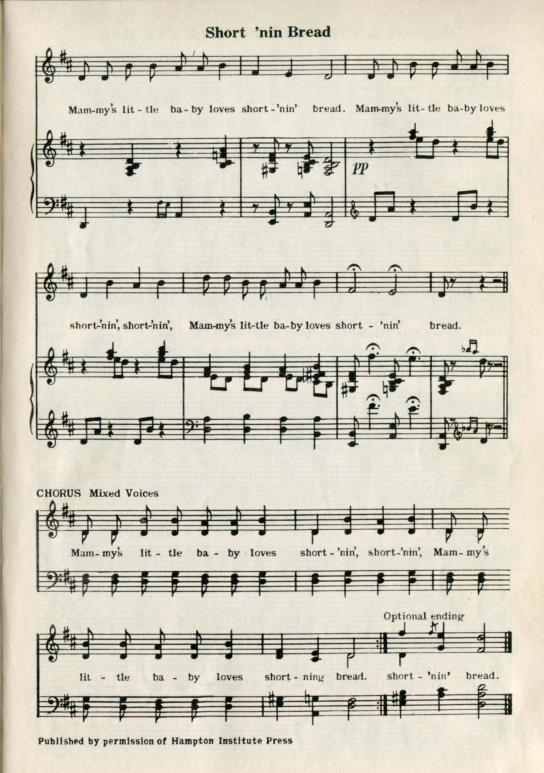
Do you think I'd make a soldier? Soldier of the cross.

We are climbing higher, higher, Soldier of the cross.

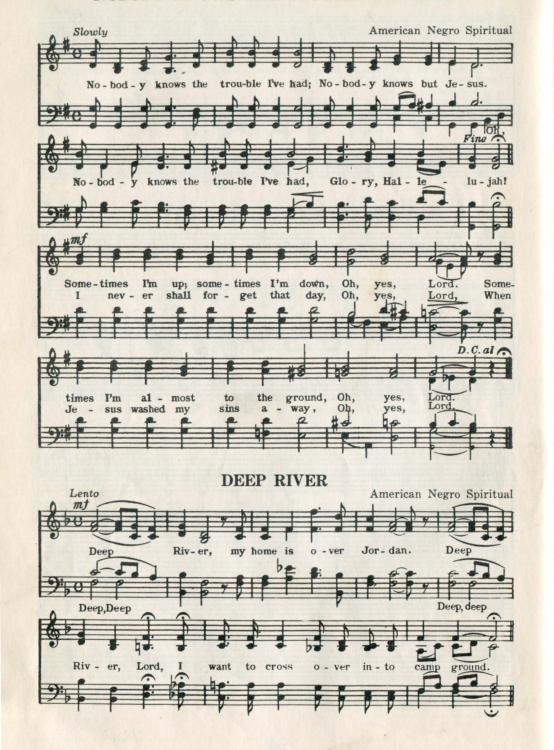
From "Religious Folk-Song of the Negro," edited by R. Nathaniel Dett and published by the Hampton IInstitute Press.

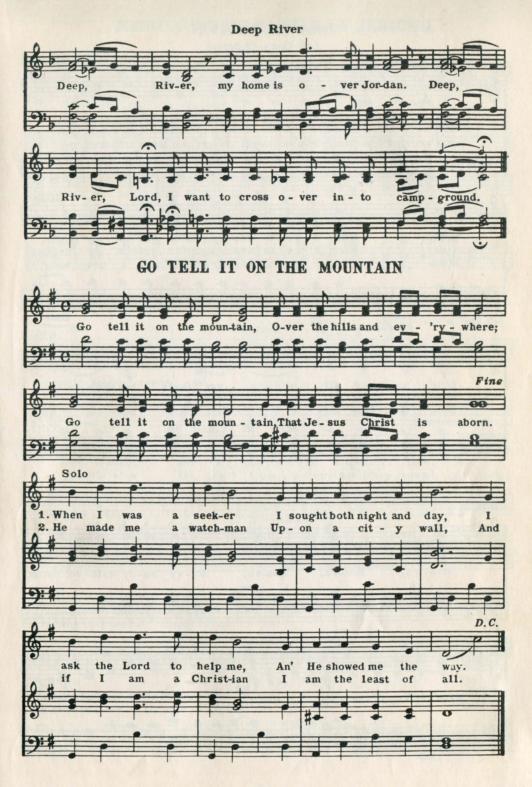




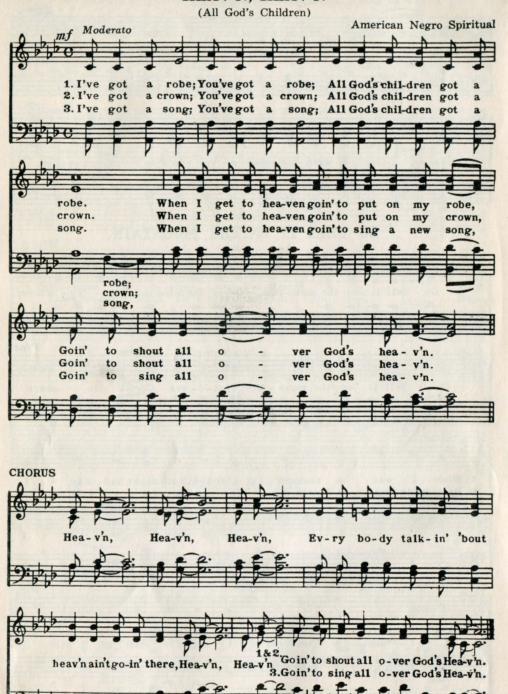


NOBODY KNOWS THE TROUBLE I'VE HAD

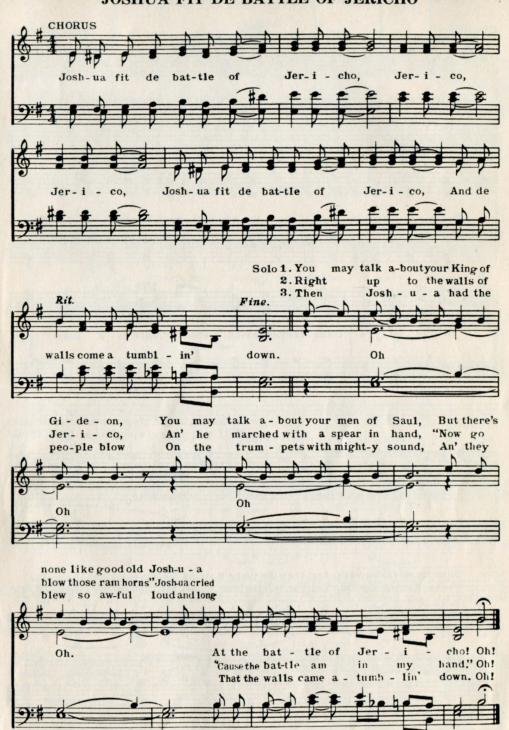




HEAV'N, HEAV'N



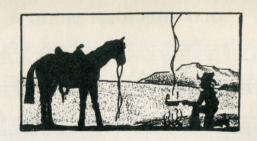
JOSHUA FIT DE BATTLE OF JERICHO



THERE IS A BALM IN GILEAD





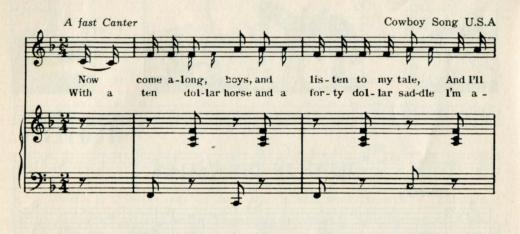


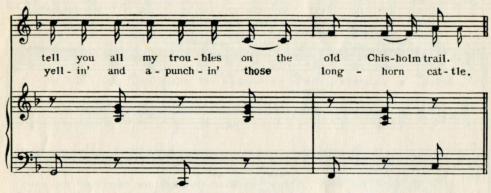


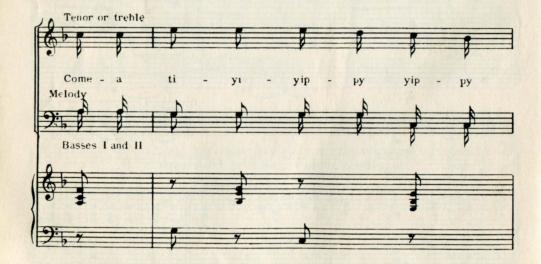
WESTERN

DOWN IN THE VALLEY





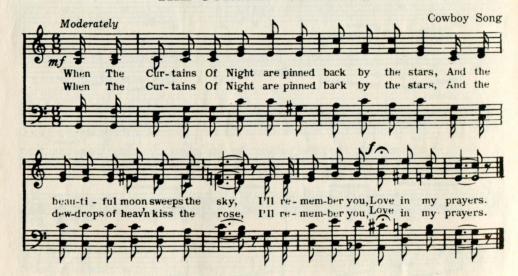




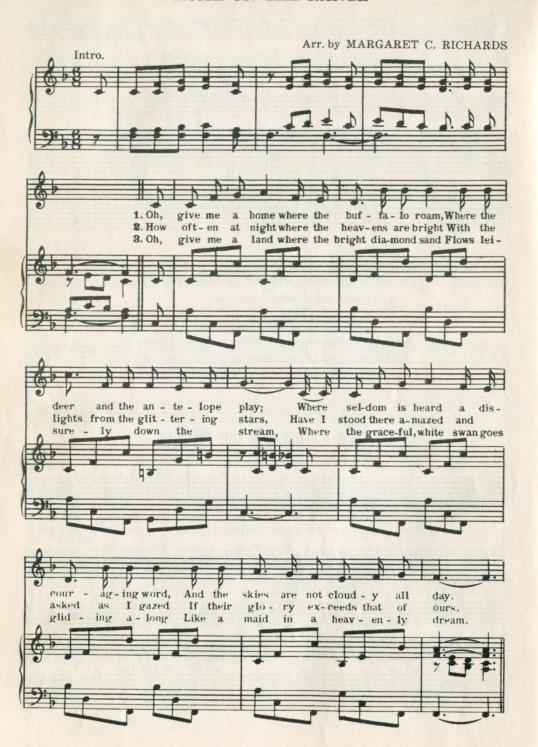


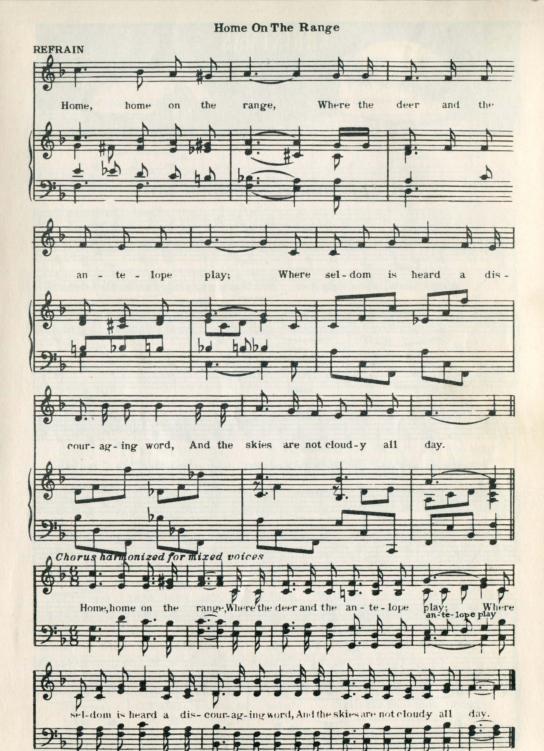
- 3. It's cloudy in the West, an' a-lookin' like rain, And o'course the old slicker's in the wagon again (Cho.)
- 4. It's bacon and beans 'most every day; I wouldn't mind a change if it was prairie hay. (Cho.)
- 5. I went to the boss for to draw my roll;.
 He had me figgered out nine dollars in the hole. (Cho.)
- 6. With my knees in the saddle and my hat in the sky, I'll quit punchin' cows in the sweet bye and bye. (Cho.)

THE CURTAIN OF NIGHT



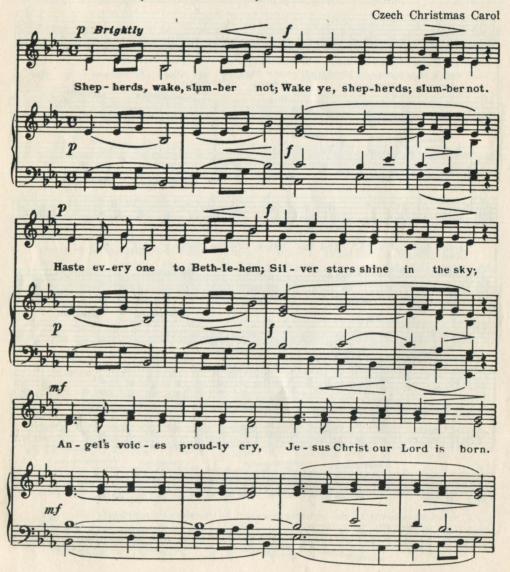
HOME ON THE RANGE

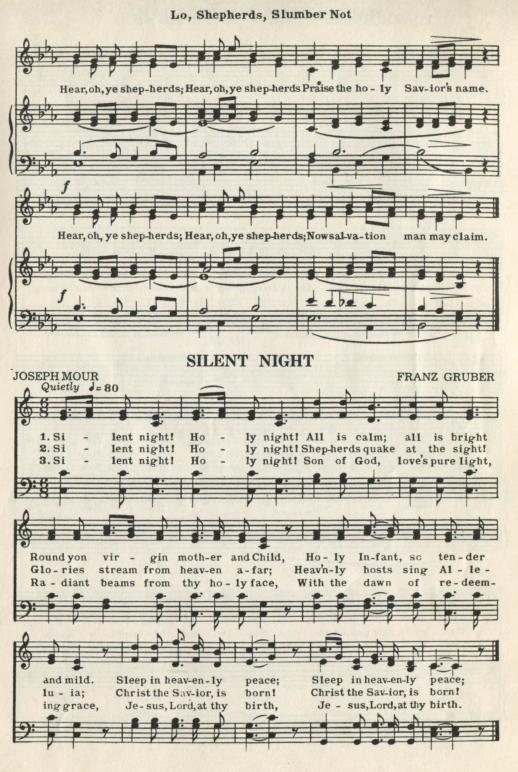






LO, SHEPHERDS, SLUMBER NOT

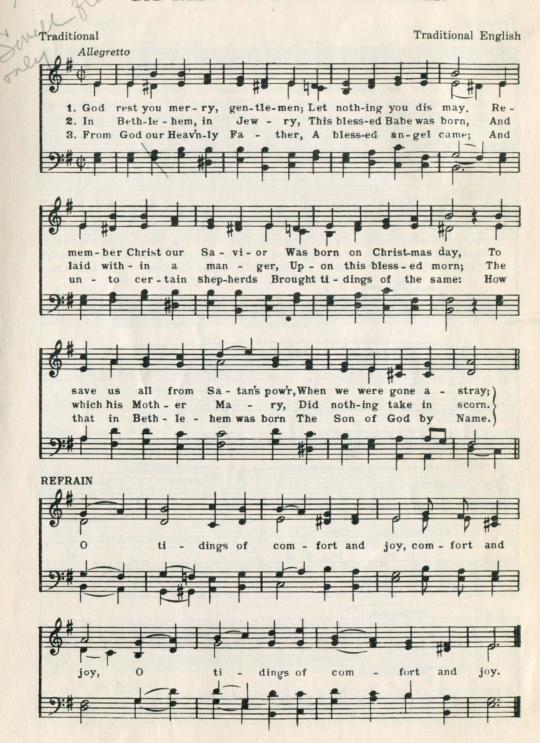




HALLELUJAH, HALLELUJAH



GOD REST YOU MERRY GENTLEMEN



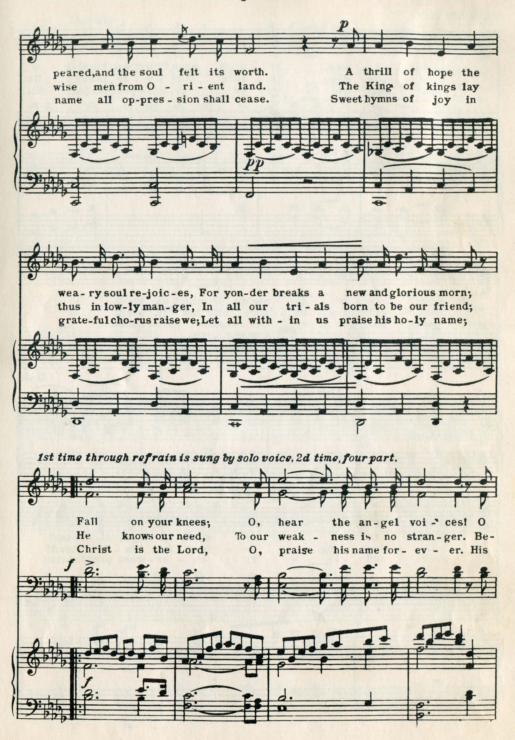
ANGELS WE HAVE HEARD ON HIGH



HARK, SHEPHERDS







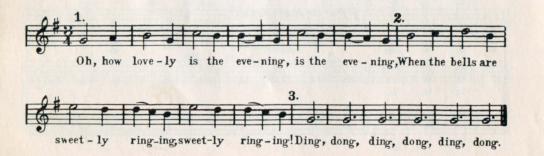




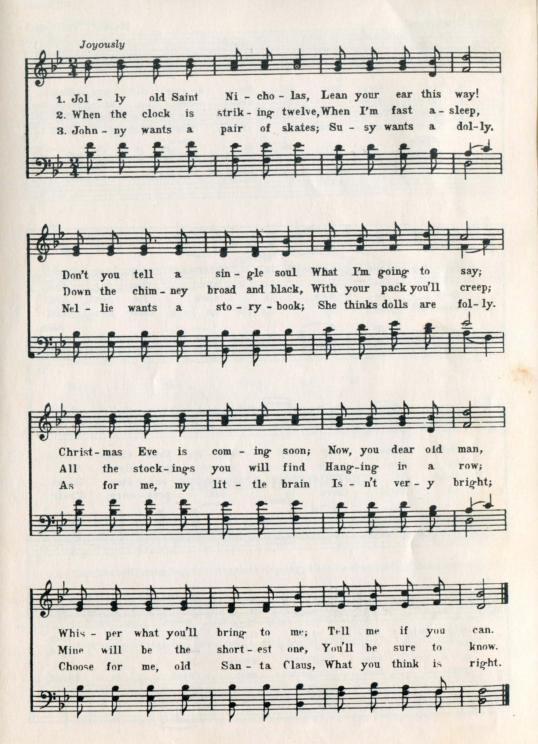
LULLAY, THOU LITTLE TINY CHILD



LOVELY EVENING

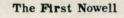


JOLLY OLD SAINT NICHOLAS



THE FIRST NOWELL



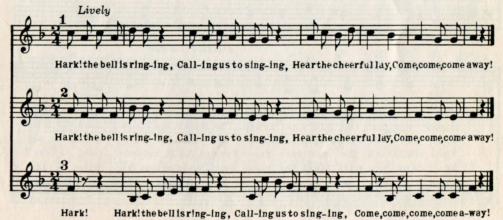


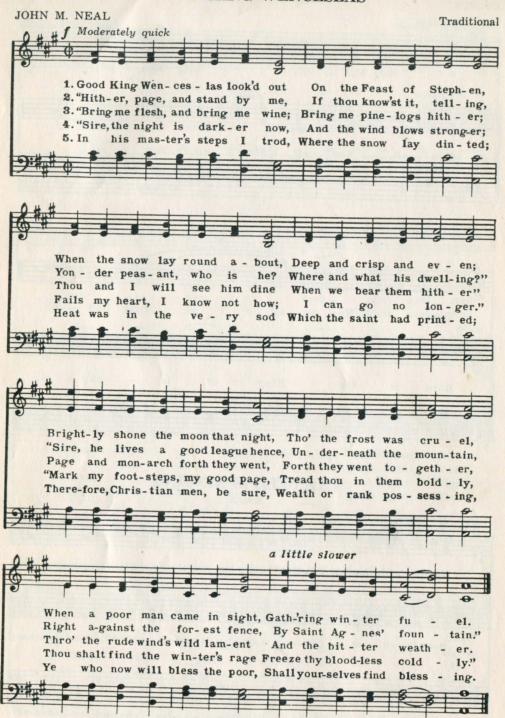


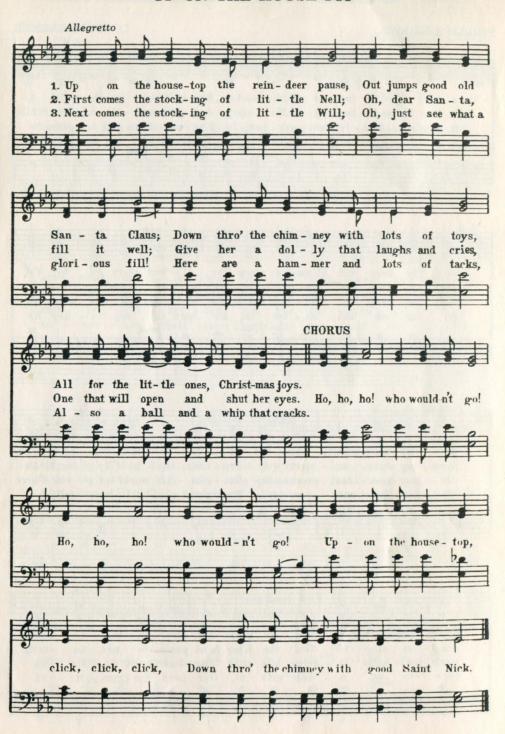


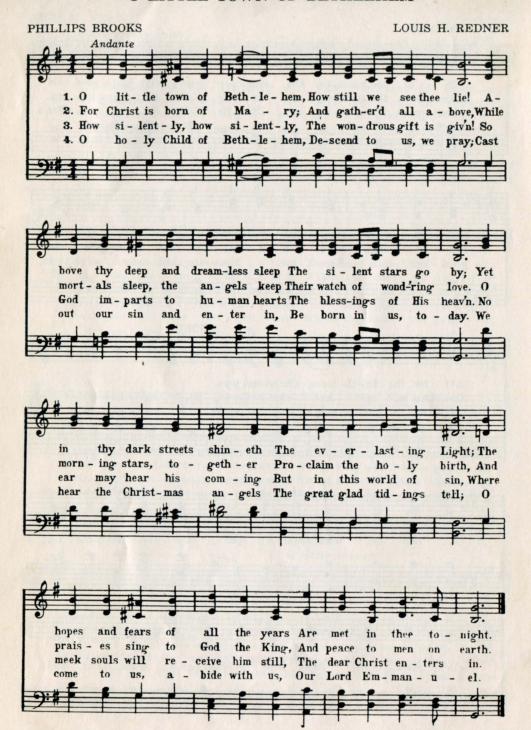
THE BELL IS RINGING

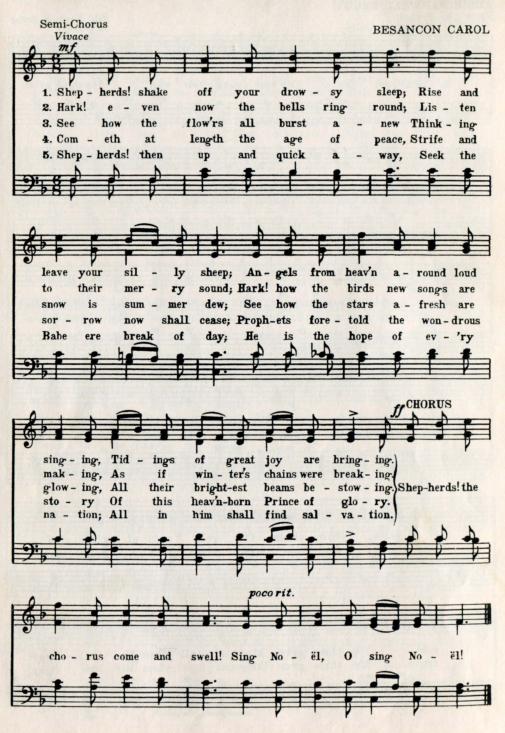
Round

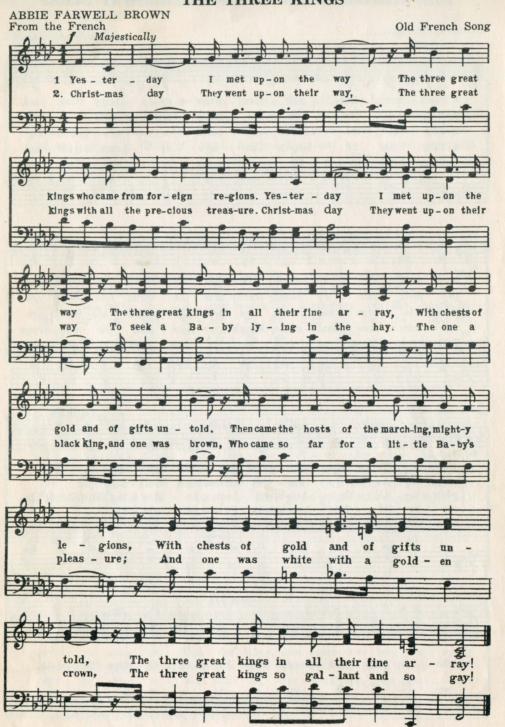


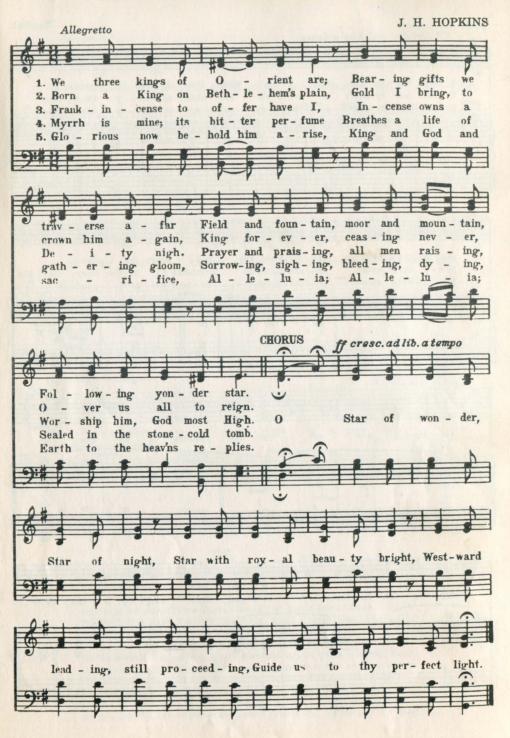












THE HOLLY AND THE IVY



THE TWELVE DAYS OF CHRISTMAS



*This phrase must be repeated in the following verses as many times as is required by the words as follow:-

- On the third day-Three French hens, two turtle-doves, &c.
- On the fourth day-Four calling birds, three French hens, &c.
- On the fifth day-Five gold rings, four calling birds, &c.
- On the sixth day-Six geese a-laying, five gold rings, &c.
- On the seventh day-Seven swans a-swimming, six geese a-laying, &c.
- On the eighth day—Eight maids a-milking, seven swans a-swimming, &c.
- On the ninth day-Nine ladies dancing, eight maids a-milking, &c.
- On the tenth day-Ten lords a-leaping, nine ladies dancing, &c.
- On the eleventh day-Eleven pipers piping, ten lords a-leaping, &c.
- On the twelfth day-Twelve drummers drumming, eleven pipers piping, &c.



Ring out the old, ring in the new, Ring, happy bells across the snow. The year is going; let him go; Ring out the false; ring out the false; Ring out the false; ring in the true.

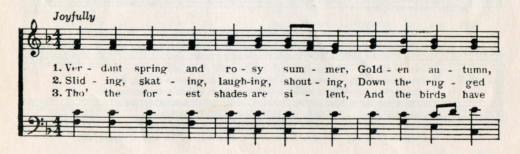
Ring out the grief that saps the mind For those that here we see no more; Ring out the feud of rich and poor; Ring in redress; ring in redress;

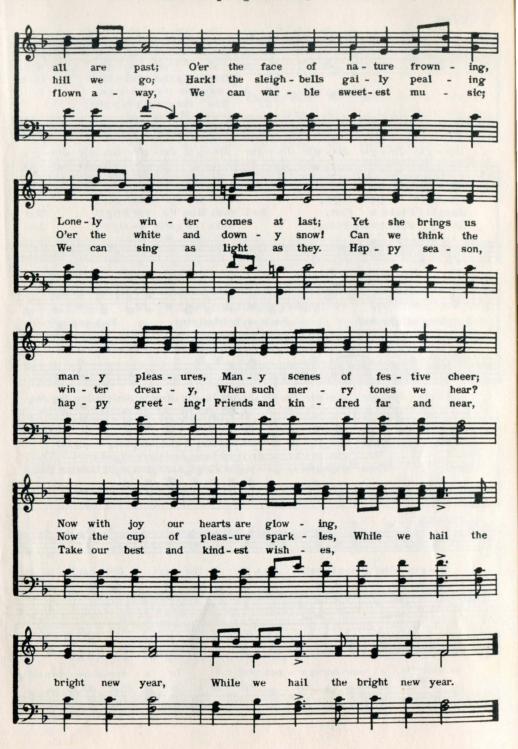
Ring in redress to all mankind.

Ring out old shapes of foul disease; Ring out the narrowing lust of gold; Ring out the thousand wars of old; Ring in the peace, ring in the peace; Ring in the thousand years of peace.

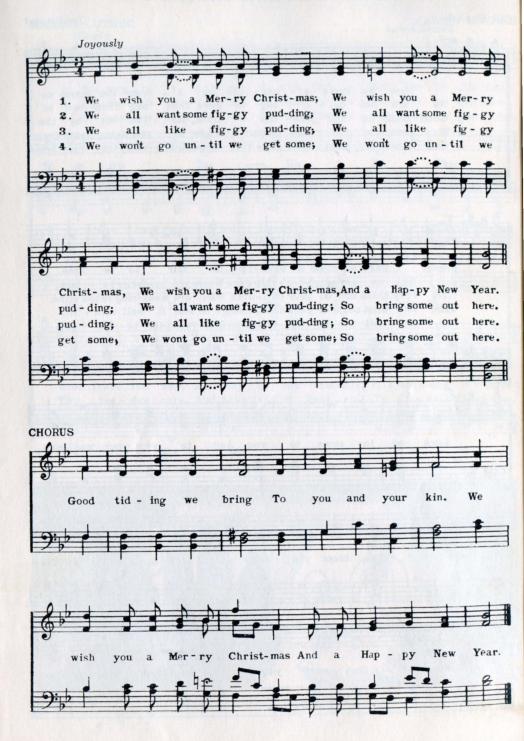
Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ; ring in the Christ;
Ring in the Christ that is to be.

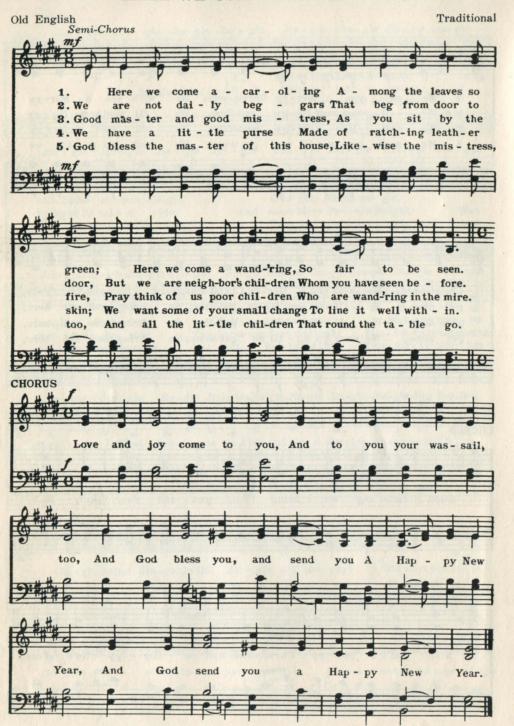
VERDANT SPRING AND ROSY SUMMER

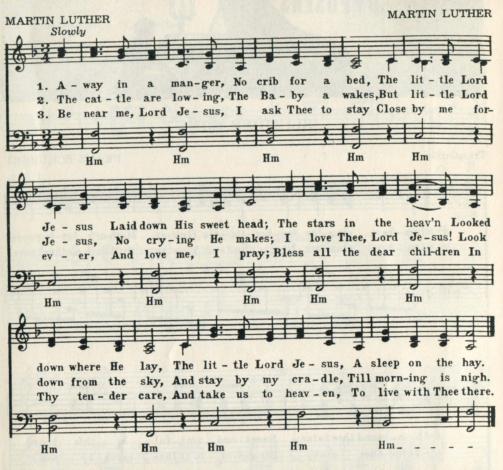








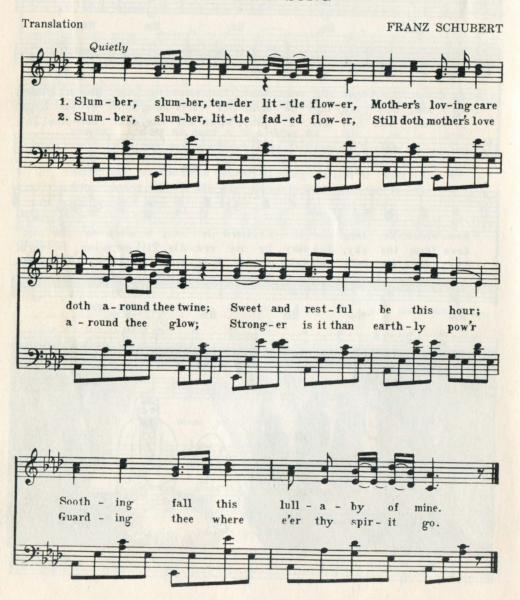




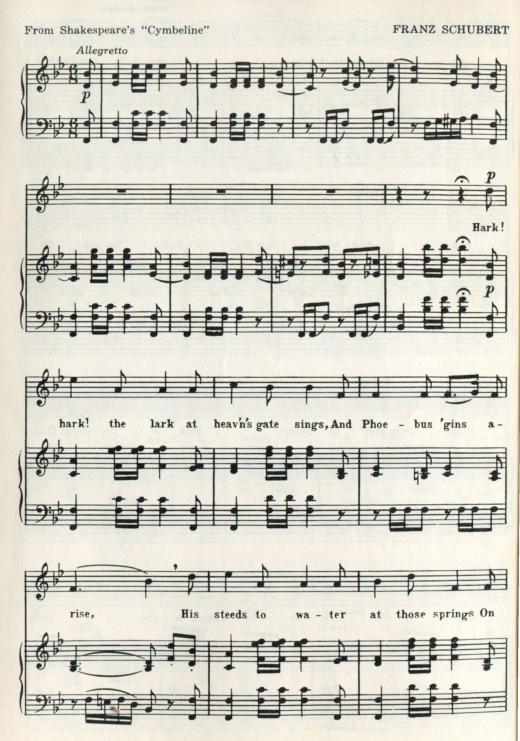


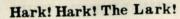


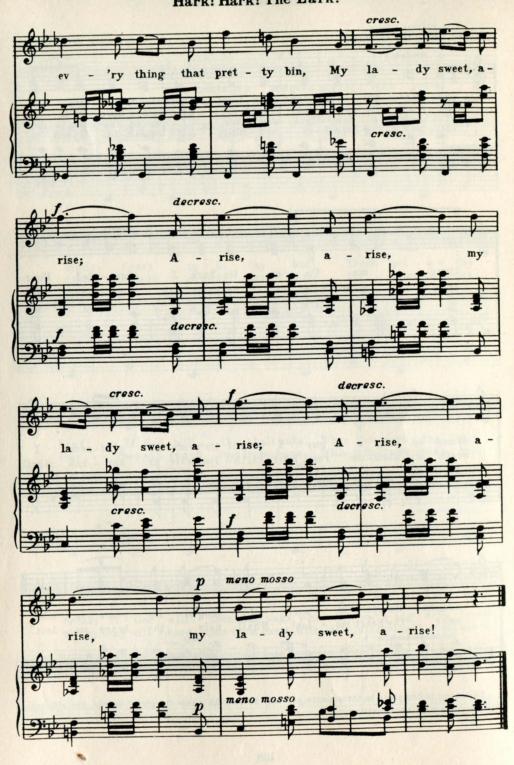
SLUMBER SONG

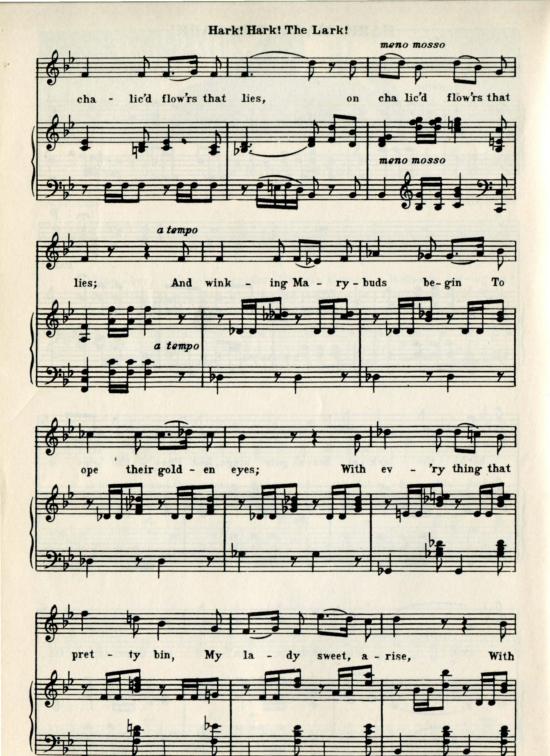


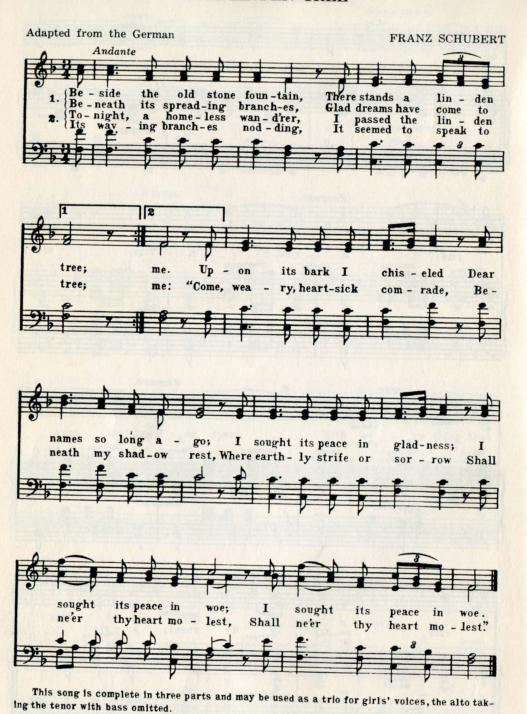
HARK! HARK! THE LARK!

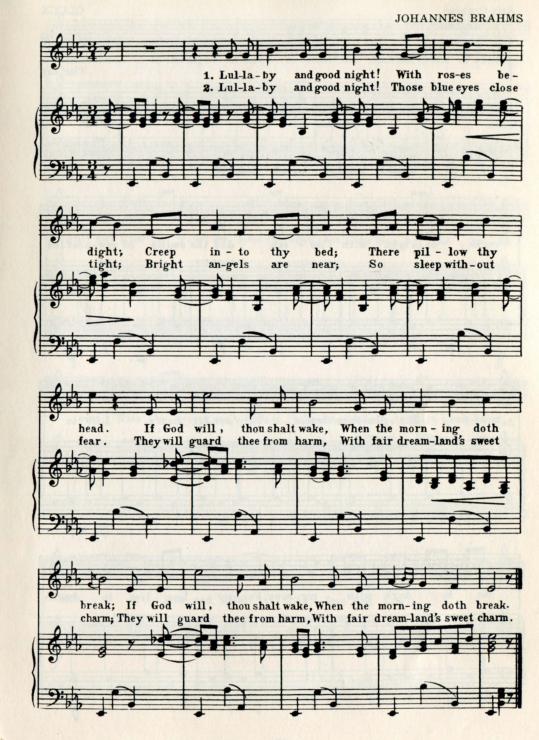


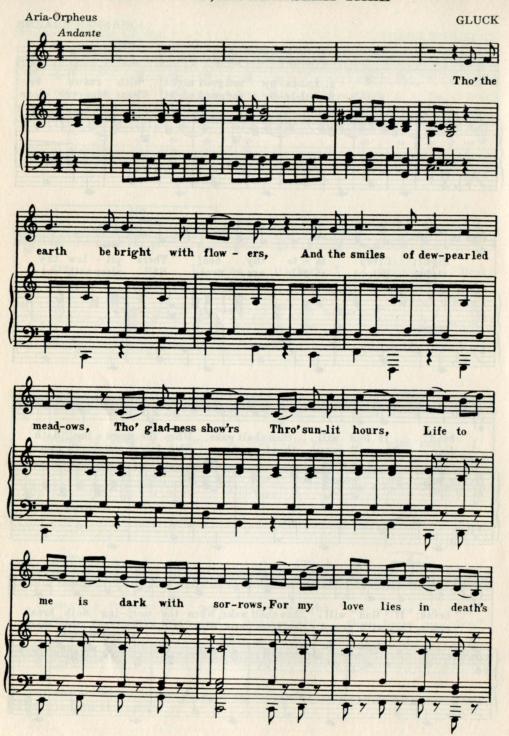






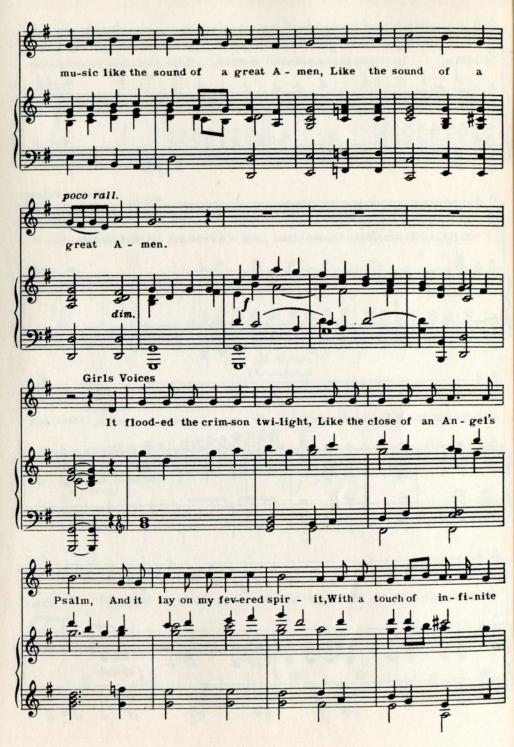








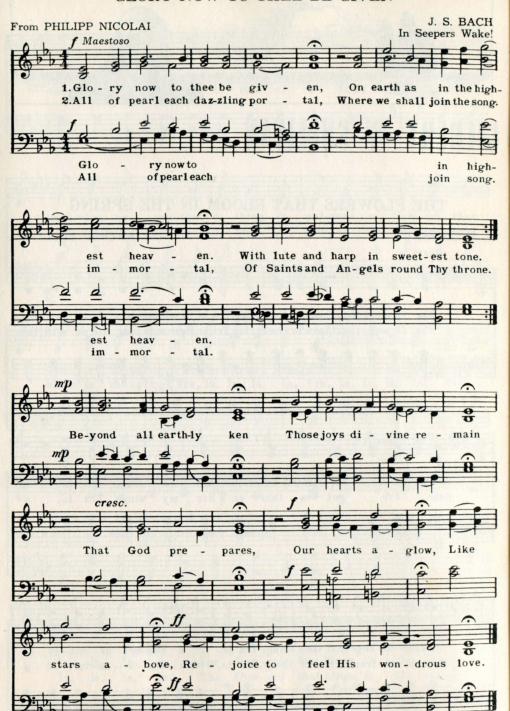


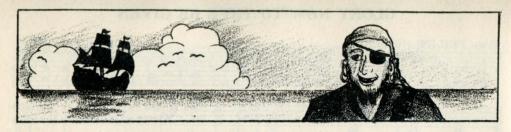






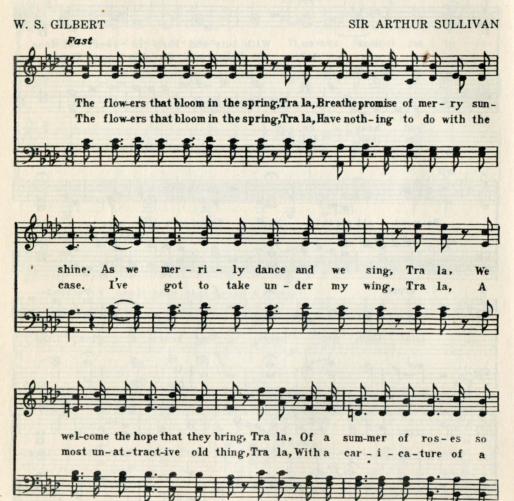


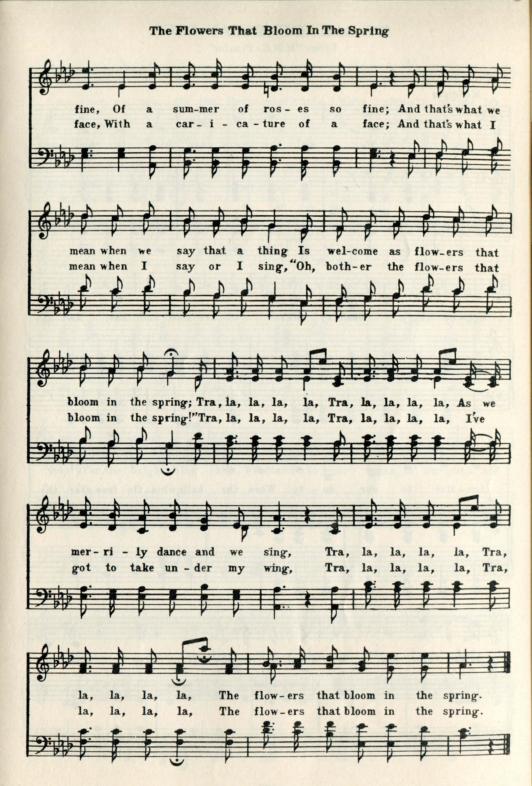


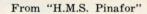


GILBERT & SULLIVAN

THE FLOWERS THAT BLOOM IN THE SPRING

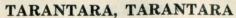




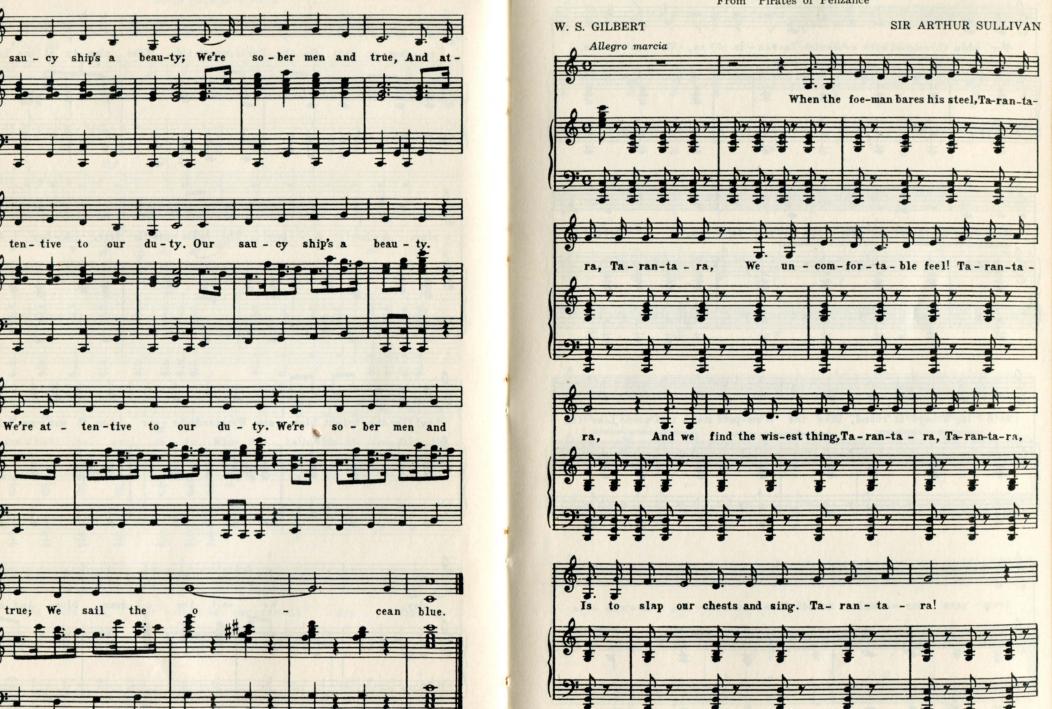




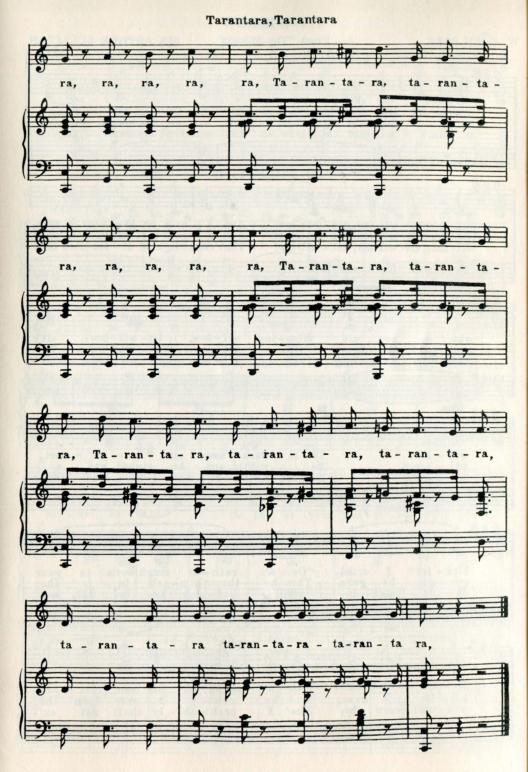




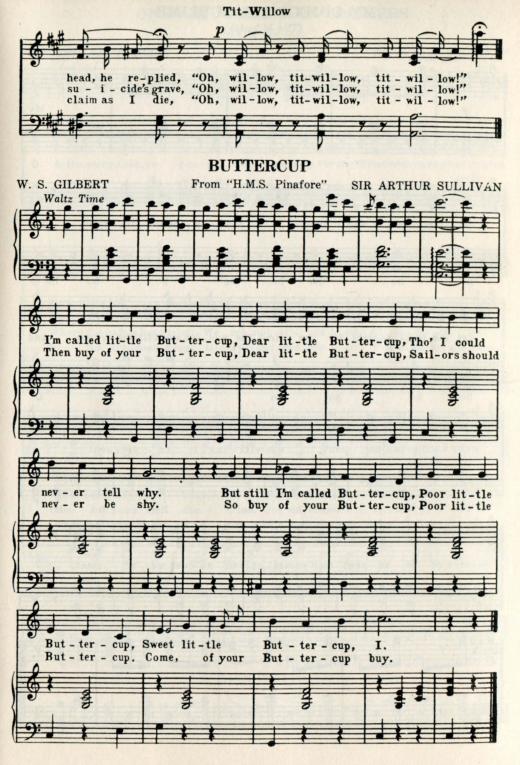
From "Pirates of Penzance"











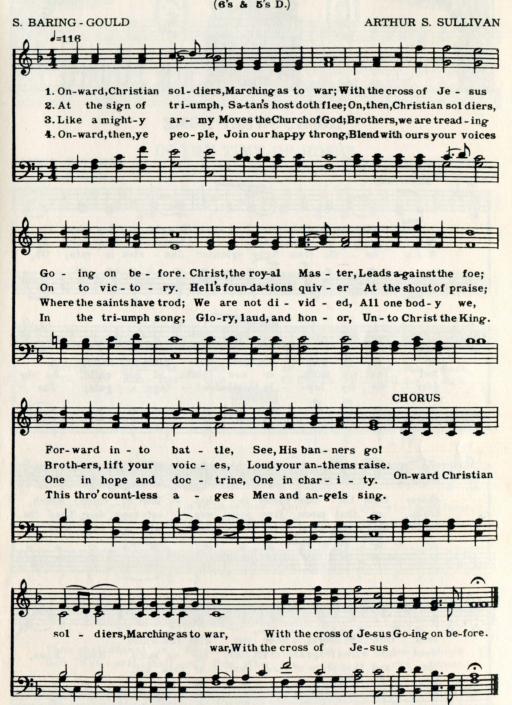
MY OBJECT ALL SUBLIME

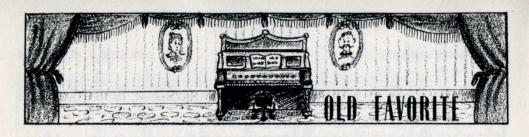
(The Mikado)



ONWARD, CHRISTIAN SOLDIERS

(8's & 5's D.)





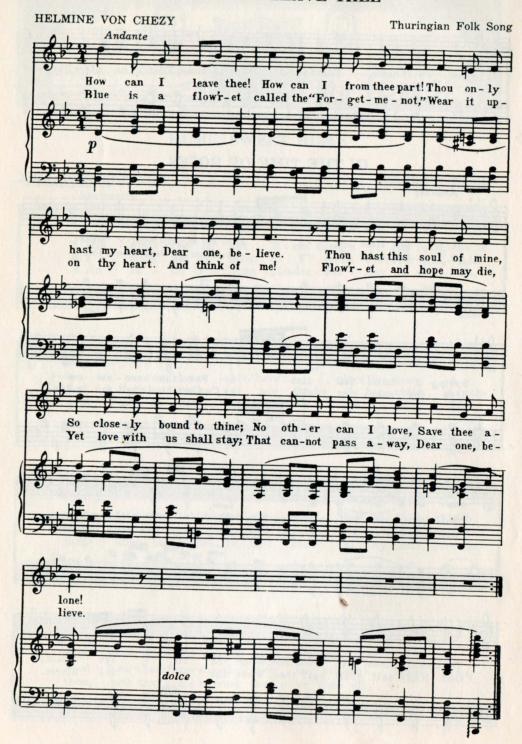
HOME, SWEET HOME



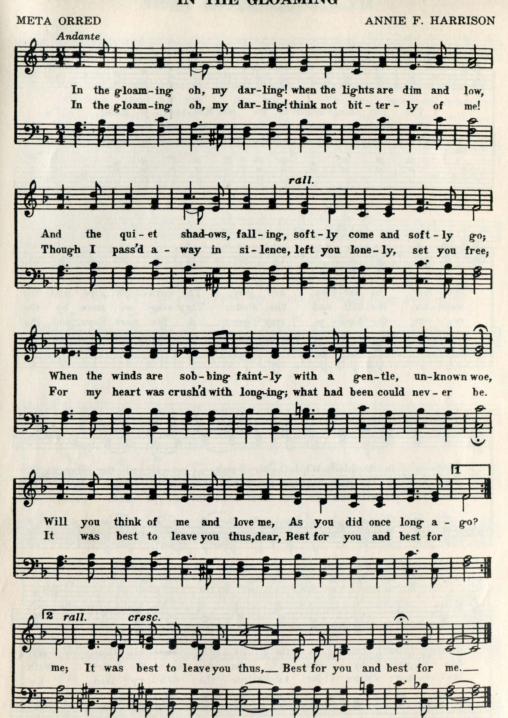


191

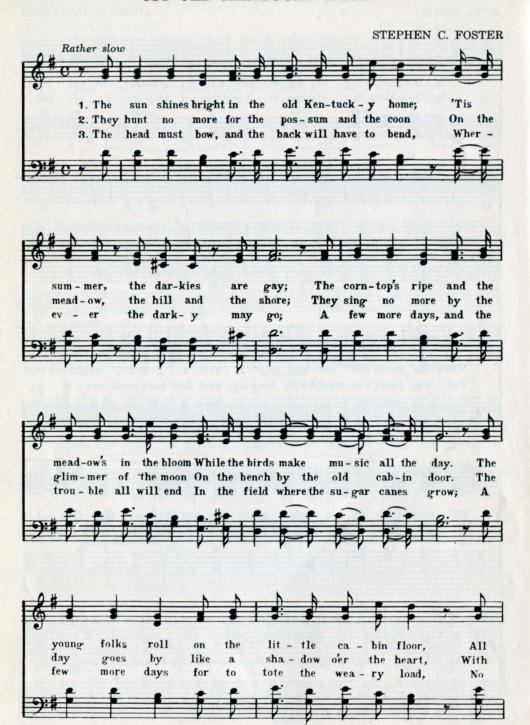
HOW CAN I LEAVE THEE

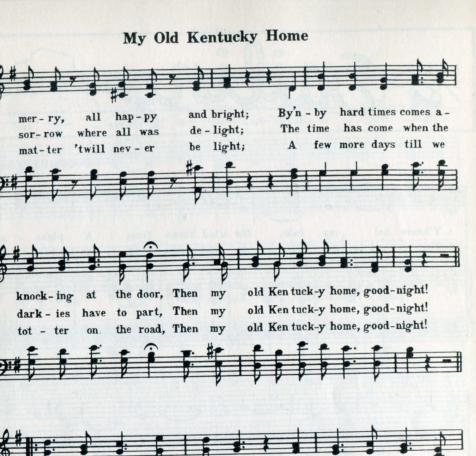


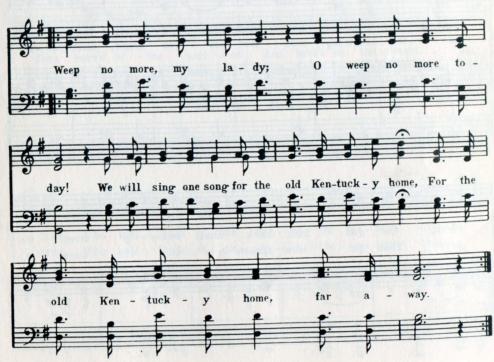
IN THE GLOAMING



MY OLD KENTUCKY HOME



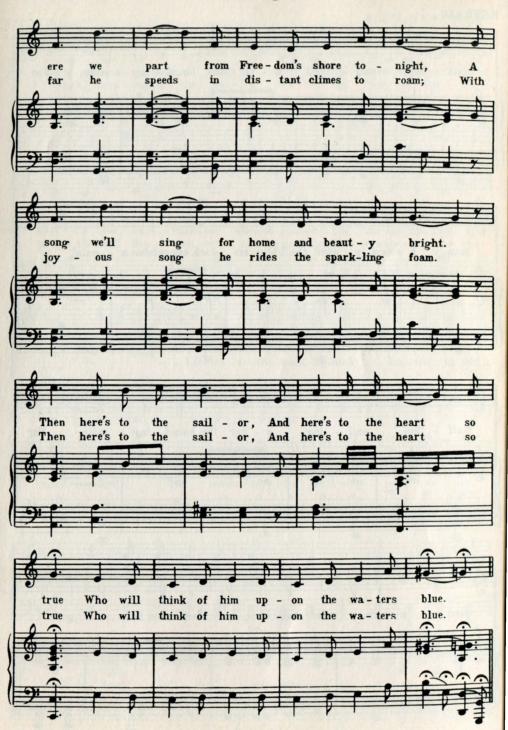




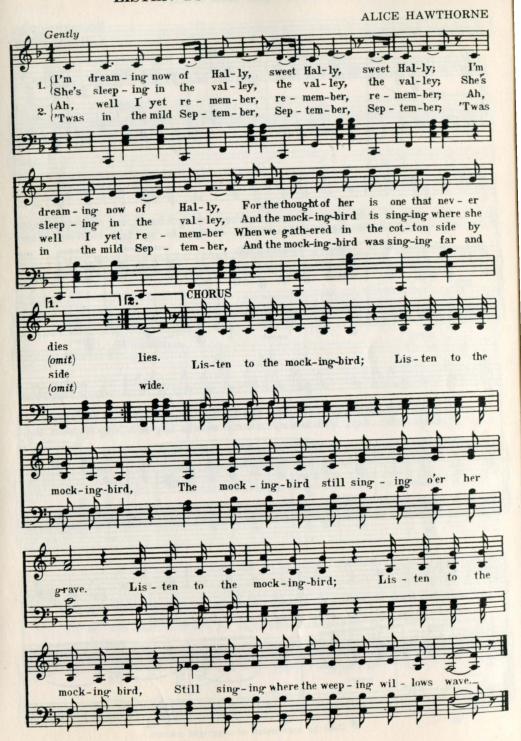
501ling



Sailing





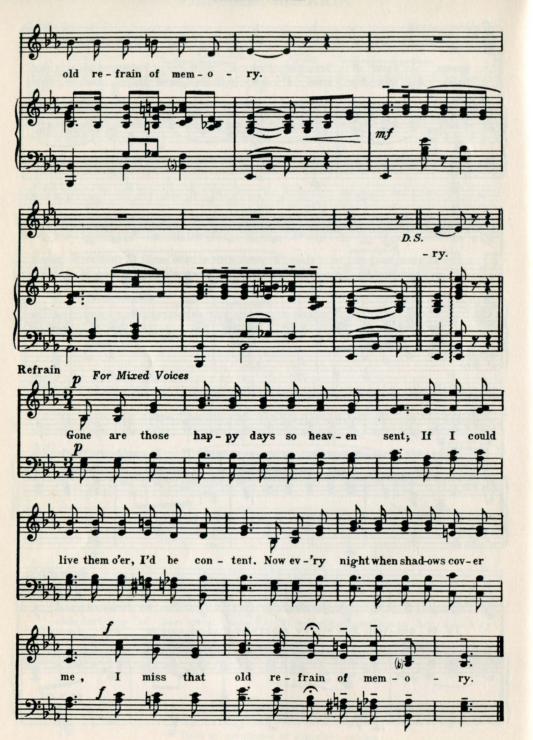


199

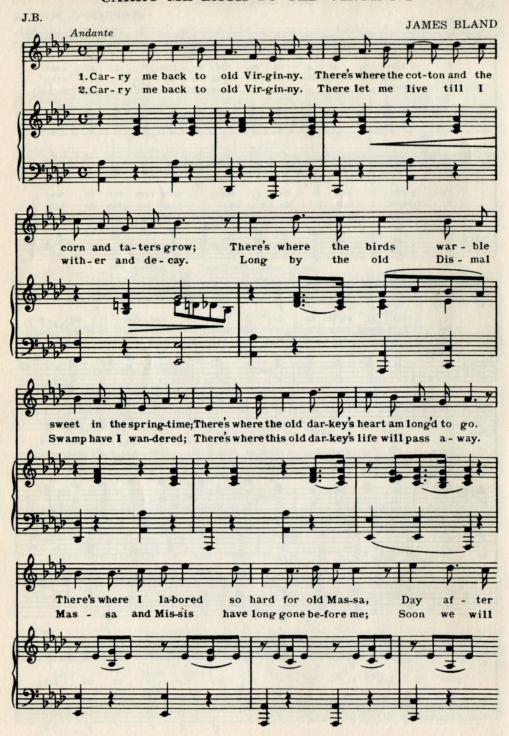




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OH, BOYS, CARRY ME 'LONG

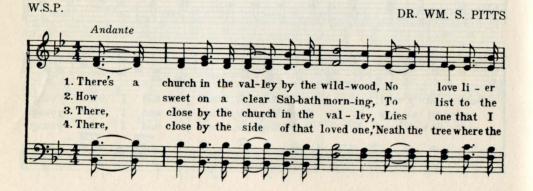


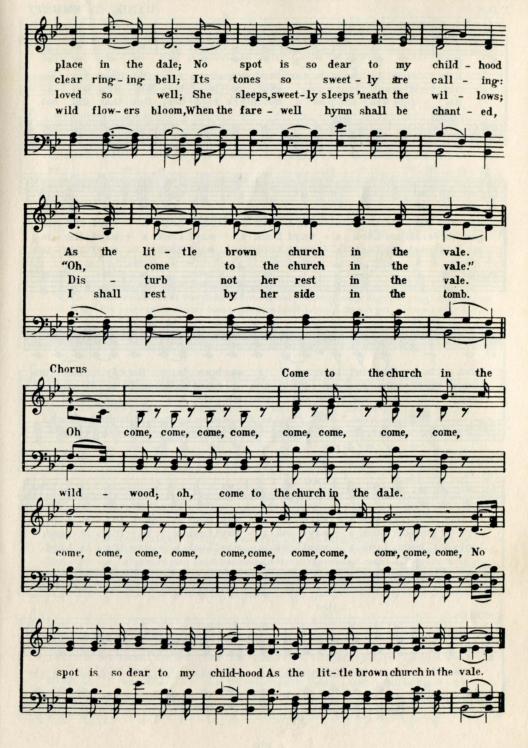
WHEN YOU AND I WERE YOUNG, MAGGIE

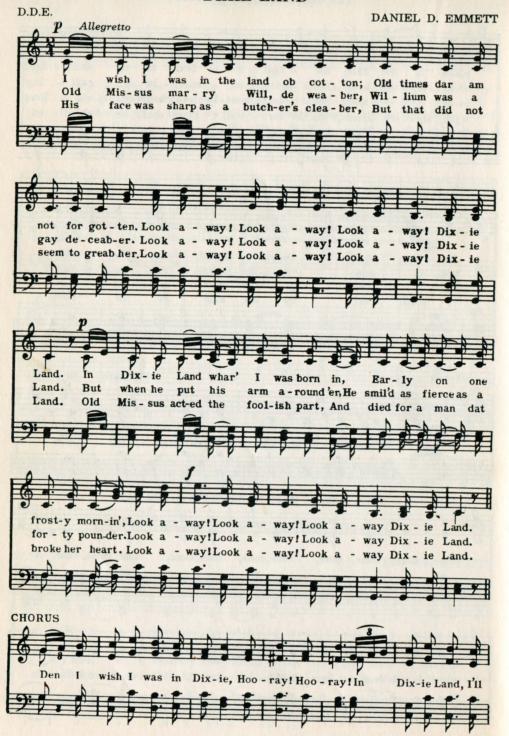




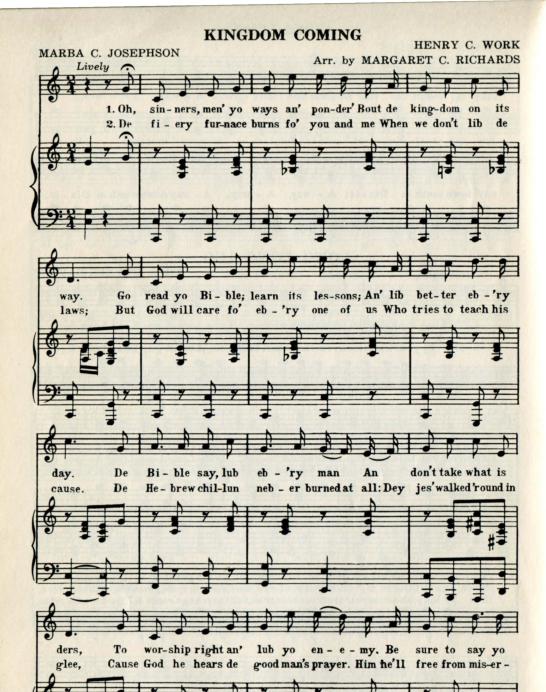
THE CHURCH IN THE WILDWOOD

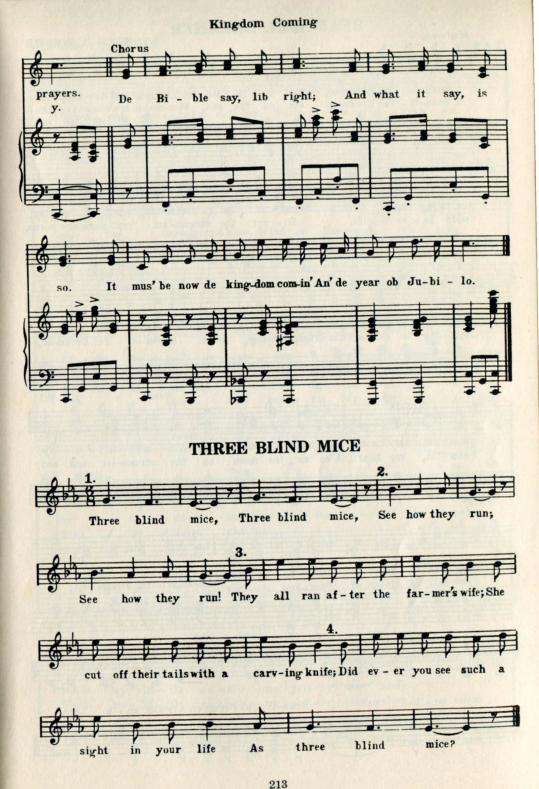


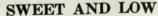






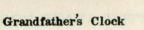




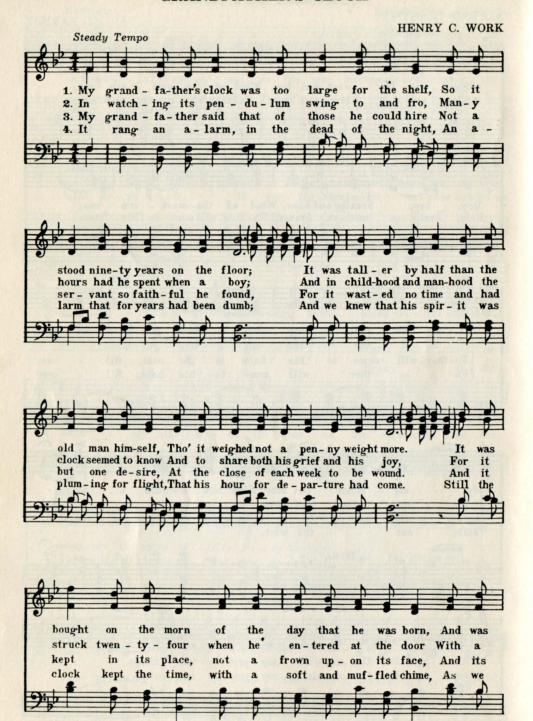


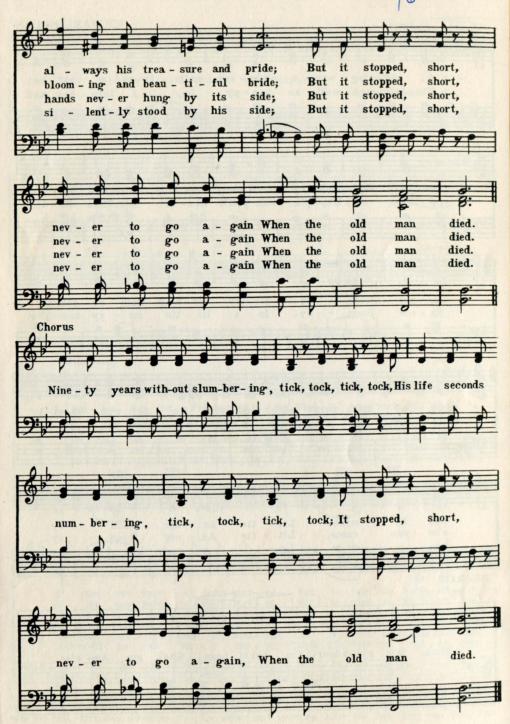












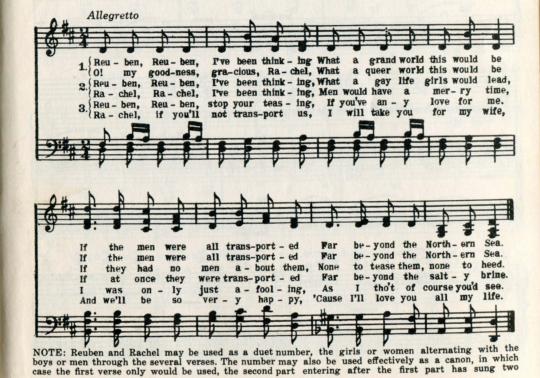
LITTLE ANNIE ROONEY



Little Annie Rooney



REUBEN AND RACHEL



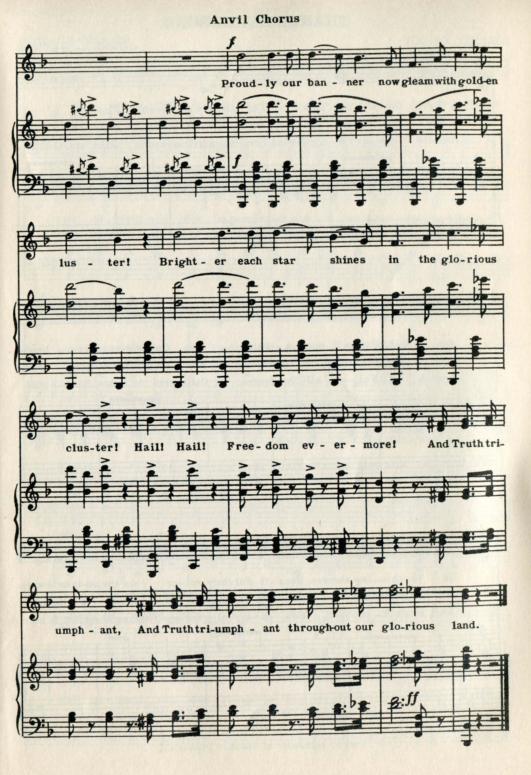
218

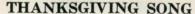
measures.

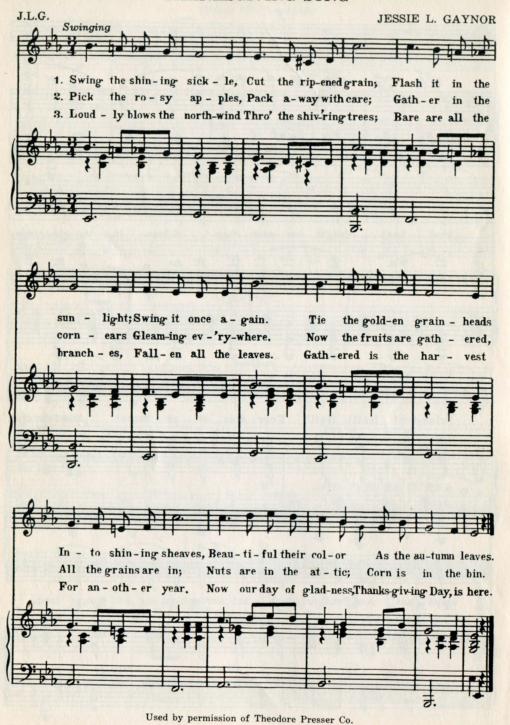
ANVIL CHORUS

(From "Il Trovatore")





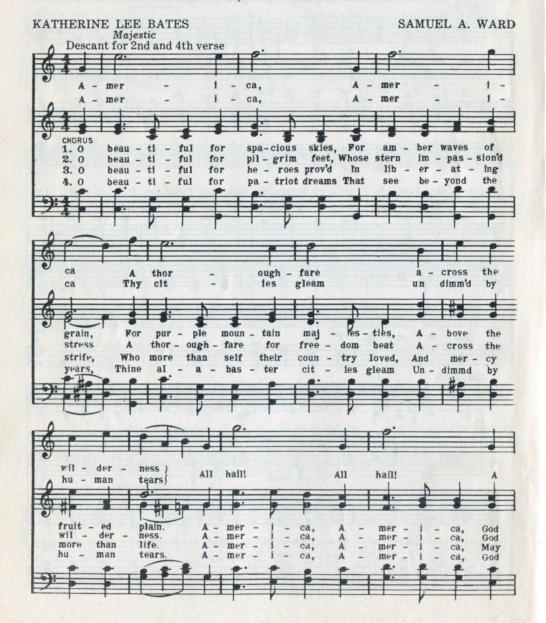




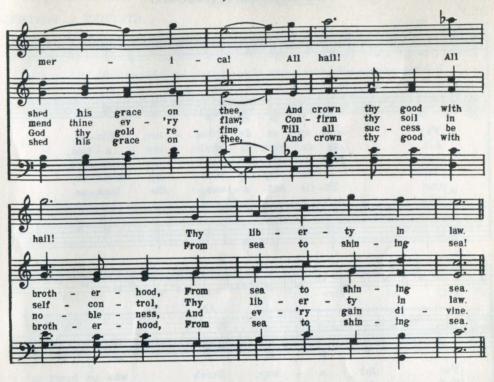




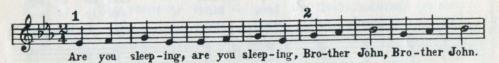
AMERICA, THE BEAUTIFUL

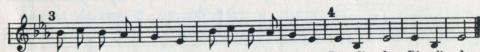


America, The Beautiful



ARE YOU SLEEPING?





Morning bells are ring-ing; Morning bells are ringing Ding, ding, dong, Ding, ding, dong.

The following words may be used to the above round. "Are You Sleeping?"

CHEER UP

Cheer up, . . . , Cheer up, , Smile awhile, smile awhile; 'Tisn't going to hurt you; 'Tisn't going to hurt you, Ha, ha, ha; ha, ha, ha.

RHEUMATISM

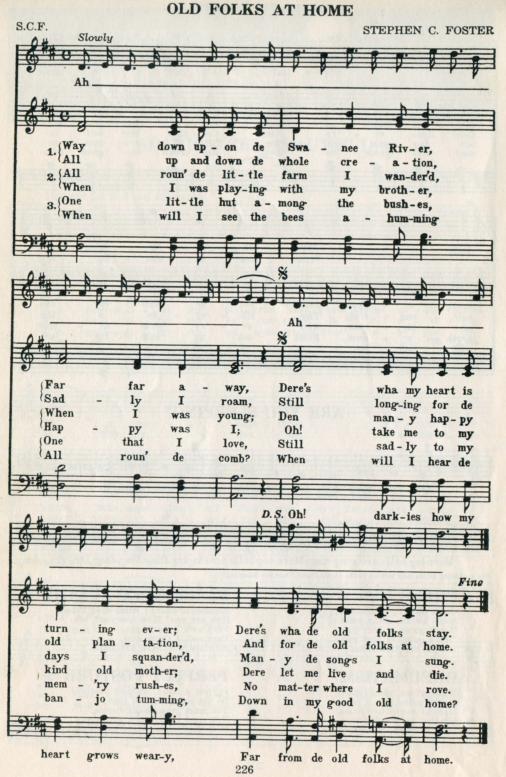
Rheumatism, rheumatism; How it pains, how it pains! Up and down the system, Up and down the system, When it rains, when it rains.

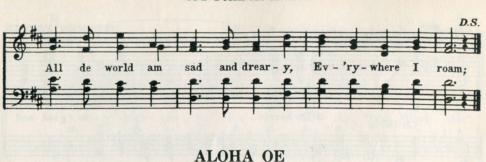
BLACK-EYED SUSAN!

Black-eyed Susan! Black-eyed Susan! How are you? How are you? Very well, I thank you; Very well, I thank you; How are you? How are you?

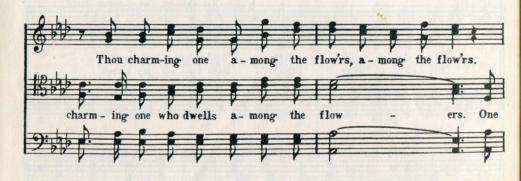
PERFECT POSTURE

Perfect posture! Perfect posture! Do not slump, do not slump; You must grow up handsome, You must grow up handsome, Hide that hump! Hide that hump!



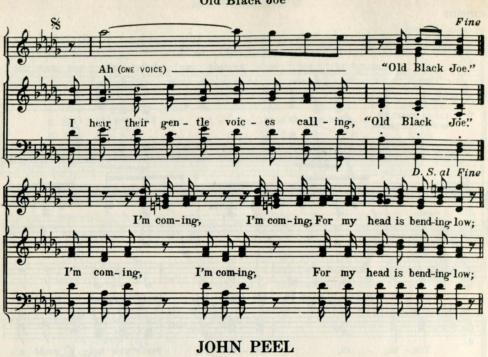


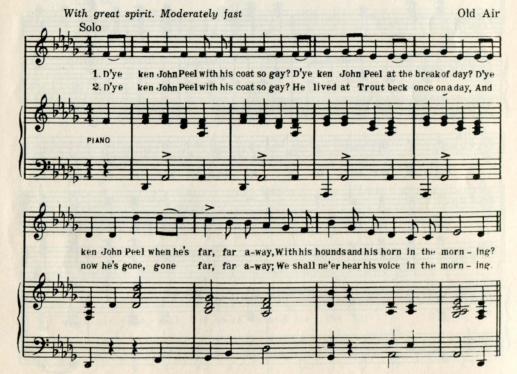




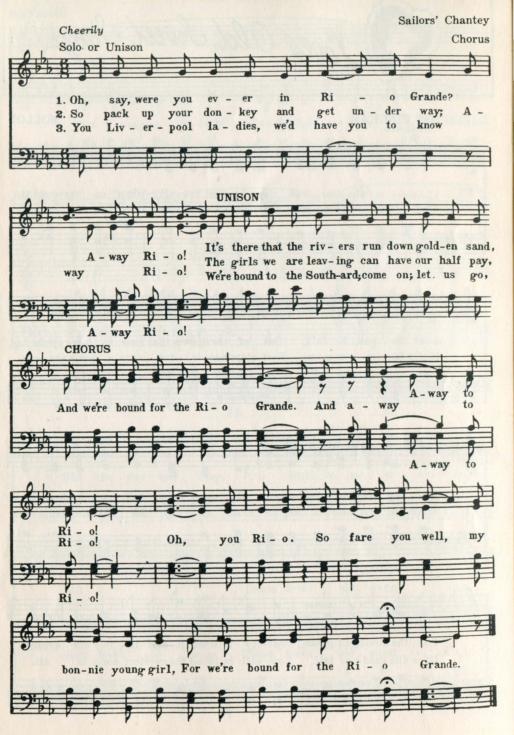


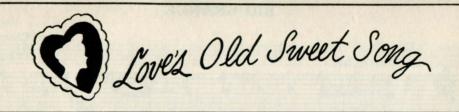


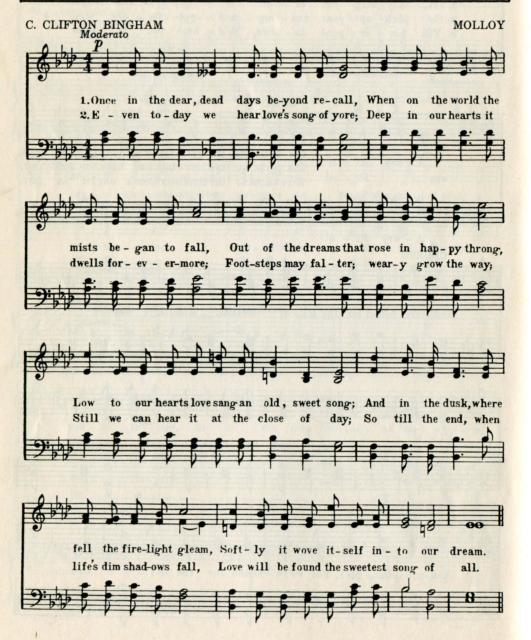


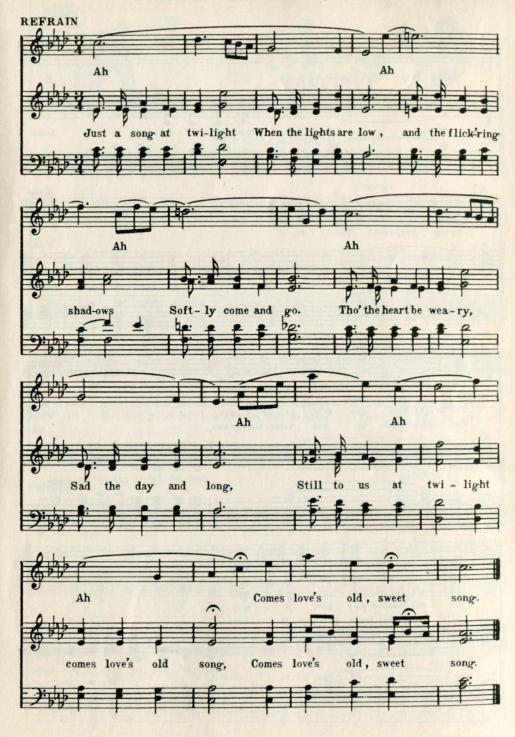




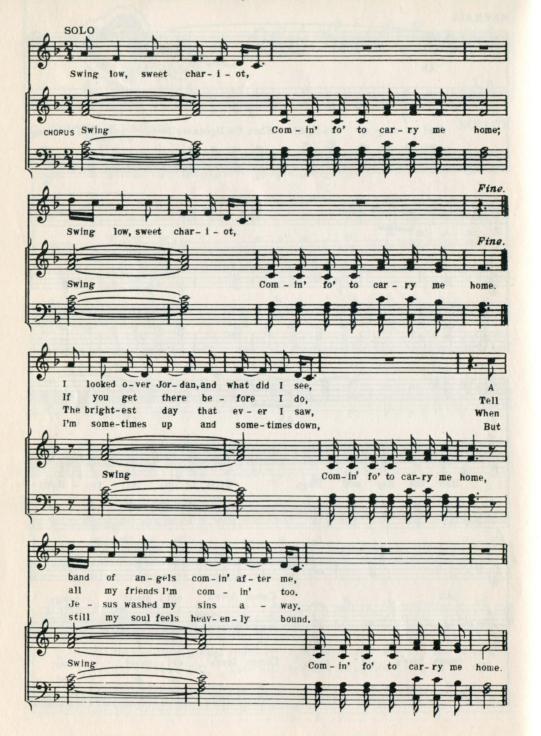






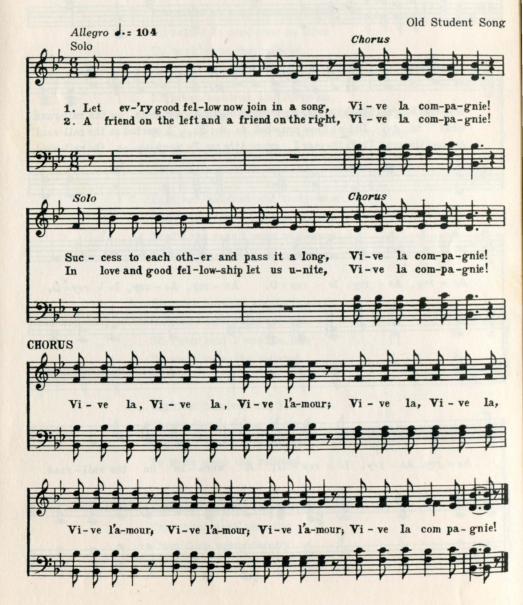


SWING LOW, SWEET CHARIOT

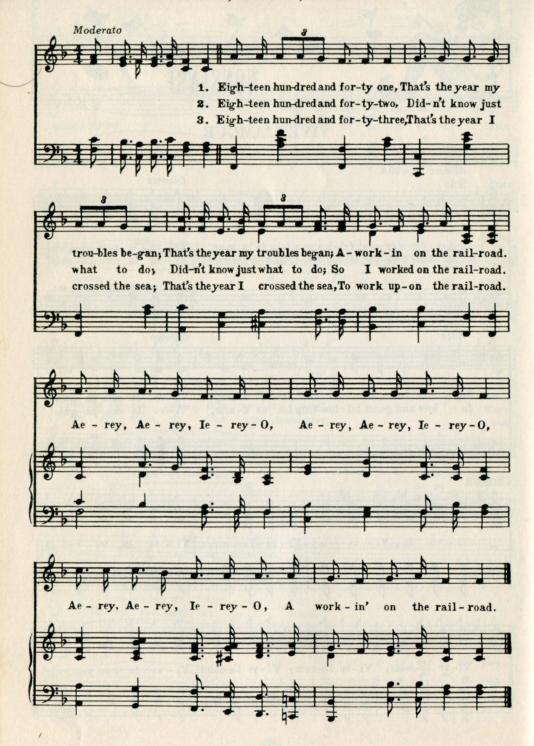




VIVE L'AMOUR



AEREY, AEREY, IEREY-O



Aerey, Aerey, Ierey-O

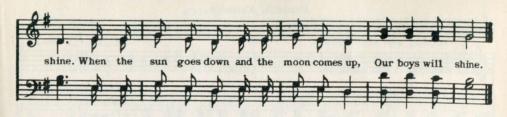
- Eighteen hundred and forty-four Bless the ship that brought me o'er, Bless the ship that brought me o'er To work upon the railroad.
- Eighteen hundred and forty-five
 I'd rather be dead than be alive
 I'd rather be dead than be alive
 To work upon the railroad.
- Eighteen hundred and forty-six,
 Shouldered my shovel and picked up my picks,
 Shouldered my shovel and picked up my picks
 To work upon the railroad.
- Eighteen hundred and forty-seven,
 That's the year I went to heaven,
 That's the year I went to heaven
 To work upon the railroad.
- Eighteen hundred and forty-eight,
 St. Peter said I was too late,
 St. Peter said I was too late
 To work upon the railroad.
- Eighteen hundred and forty-nine,
 The devil said I was in time,
 The devil said I was in time
 To work upon the railroad.
- Eighteen hundred and fifty, From then until eternity, From then until eternity
 I worked upon his railroad.

FOR HE'S A JOLLY GOOD FELLOW

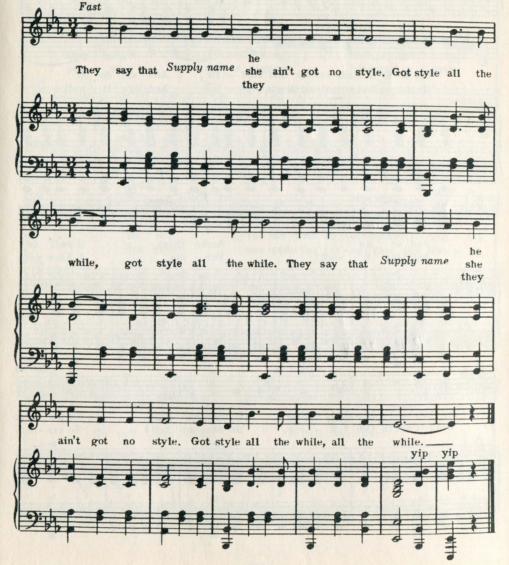


OUR BOYS WILL SHINE TO-NIGHT





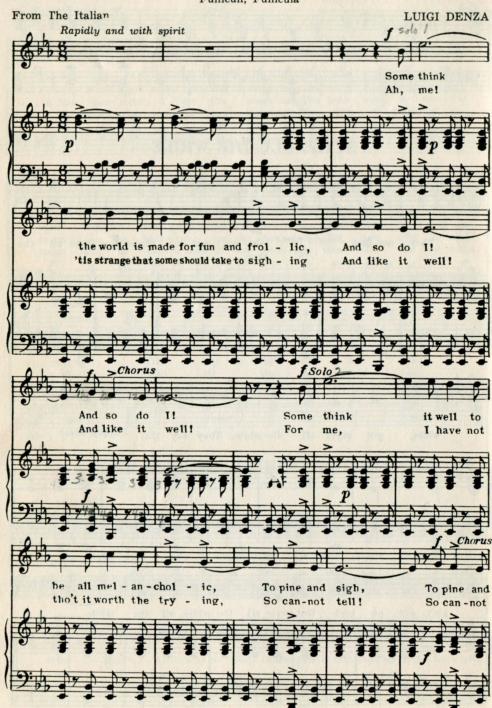
STYLE ALL THE WHILE



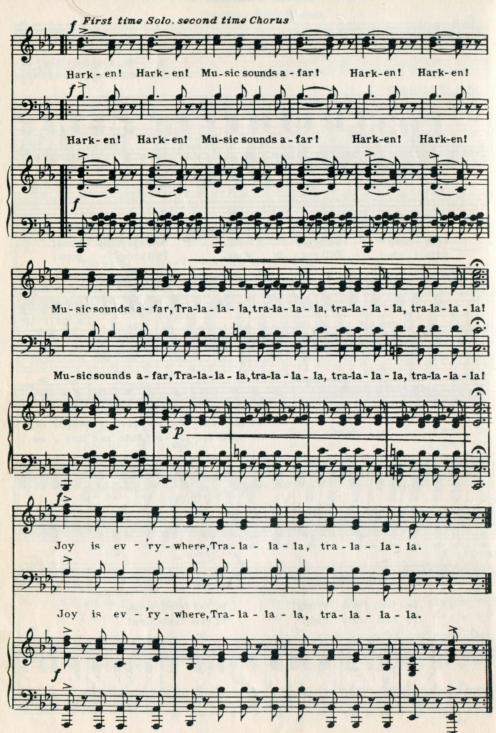
A MERRY LIFE

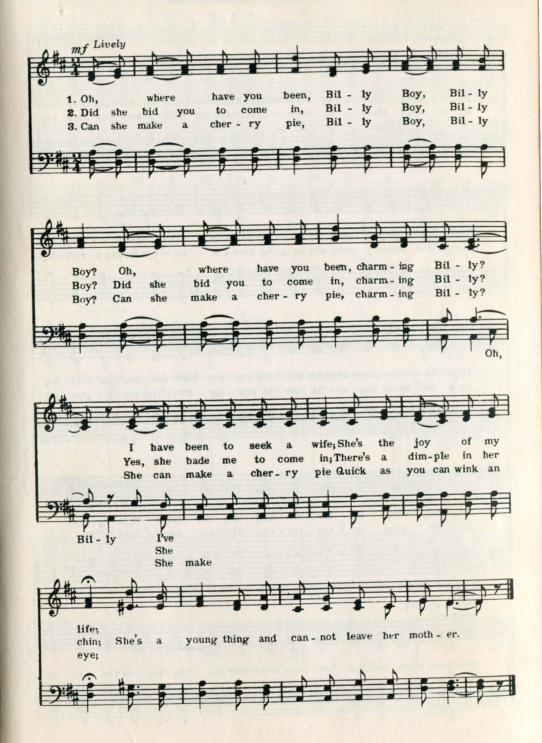
Bari

Funiculi, Funicula

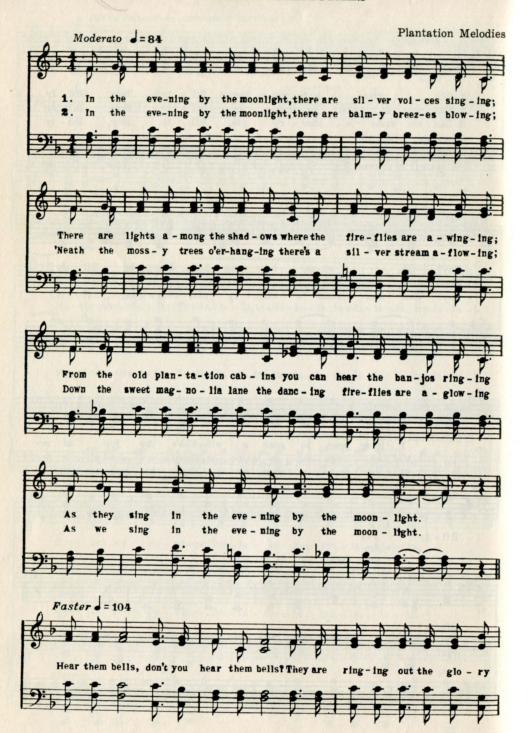


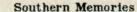






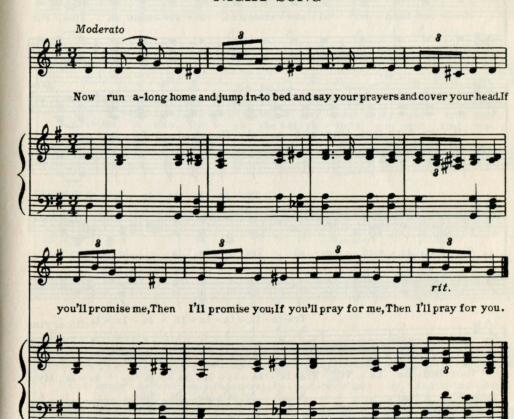
SOUTHERN MEMORIES

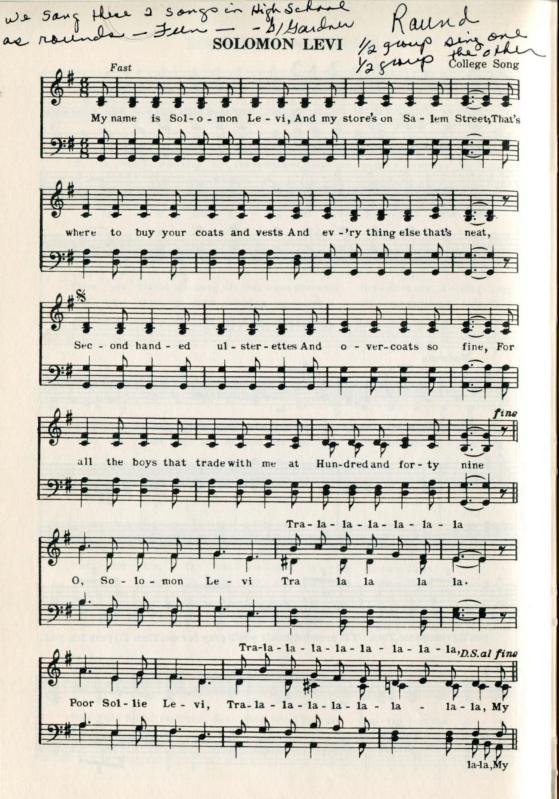


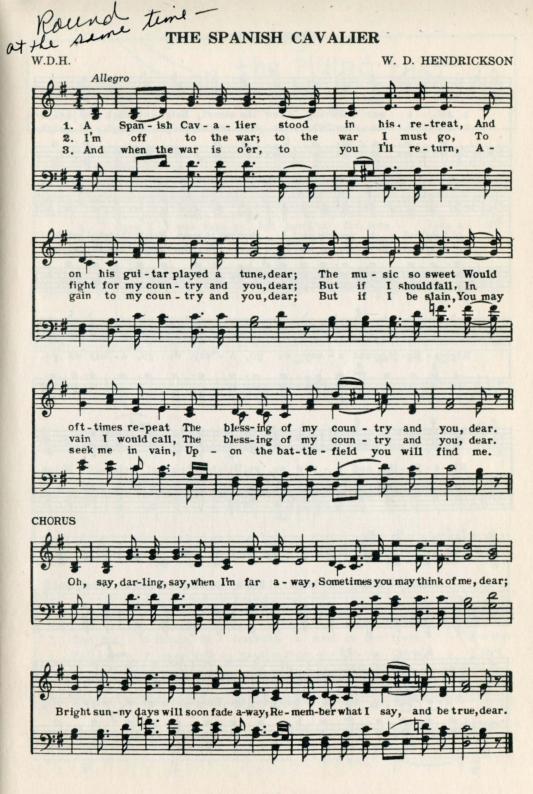




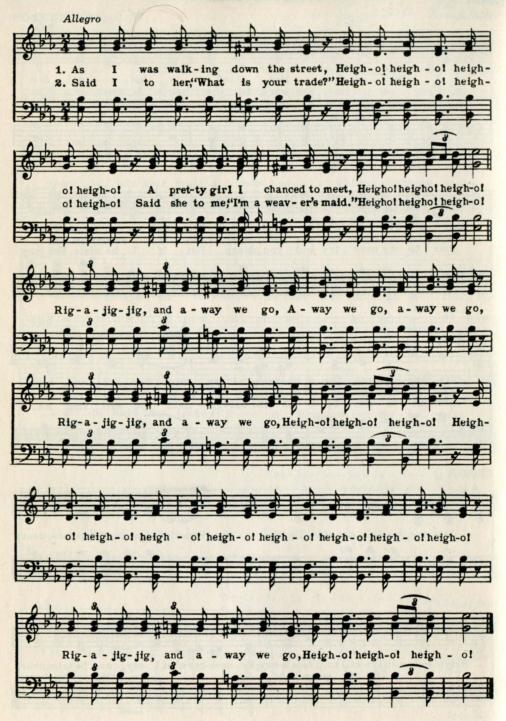
NIGHT SONG



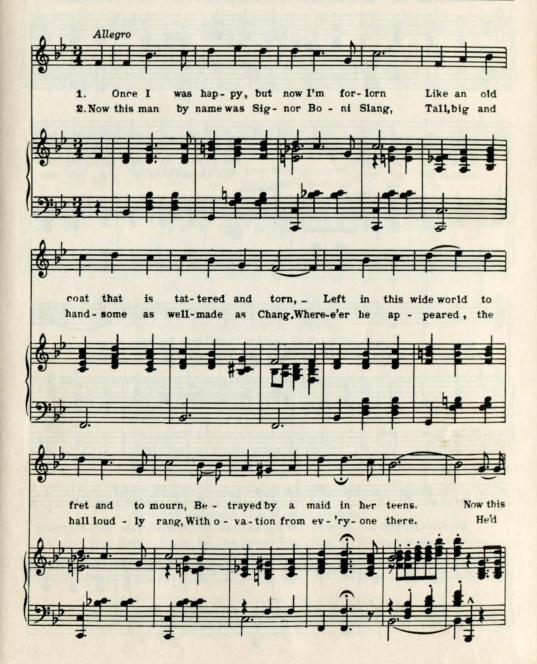








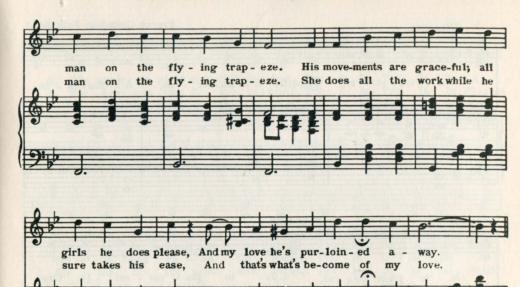




The Man On The Flying Trapeze



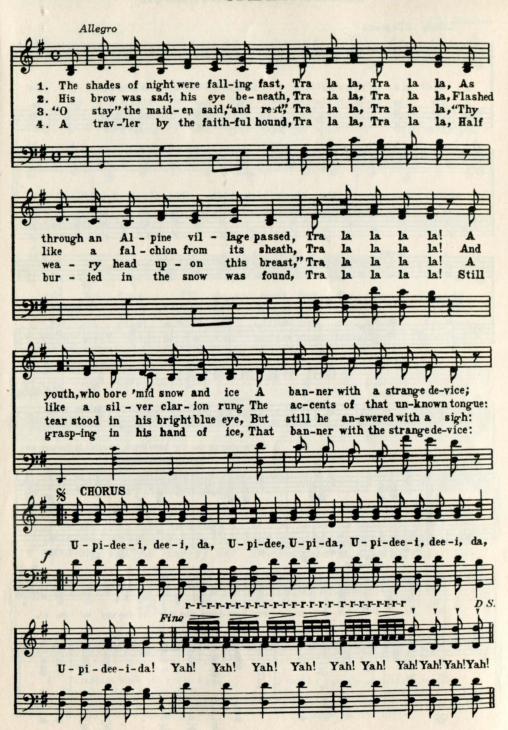
The Man On The Flying Trapeze



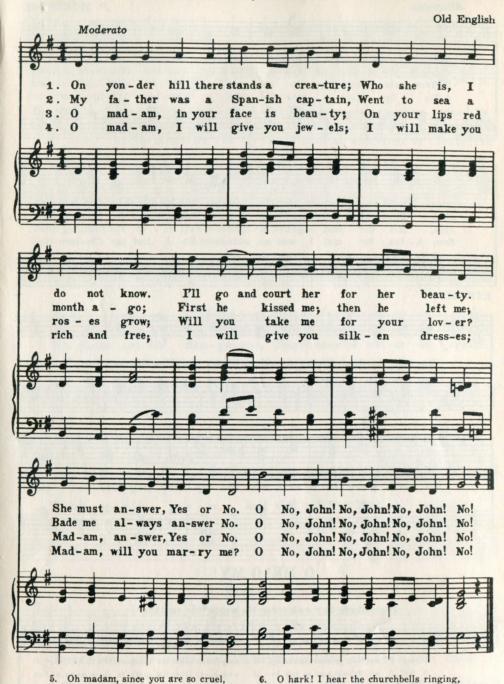
- Her father and mother were both on my side
 And very hard tried to make her my own bride,
 Her father he sighed and her mother she cried,
 To see her throw herself away.
- 4. "Twas all no avail, she went there every night, And threw him bouquets on the stage, Which caused her to meet him; how he ran me down! To tell it would take a whole page.
- 5. One night I, as usual, went to her dear home, Found there her mother and father alone; I asked for my love, and soon 'twas made known, To my horror that she'd run away.
- 6. She packed up her boxes and eloped in the night, With him with the greatest of ease; From two stories high he had lowered her down, To the ground on his flying trapeze.
- Some months after that I went into a hall;
 To my surprise I found there on a wall,
 A bill in red letters which did my heart gall,
 That she was appearing with him.
- He'd taught her gymnastics, and dressed her in tights,
 To help him to live at his ease;
 He'd made her assume a masculine name,
 And now she goes on the trapeze.



* After first verse, repeat this measure with the words in reverse order; for example, the last verse will be as follows: "Rt le cou, et le pattes, et le dos, et le nez, et le bec, et la tête, Oh, Alouette, etc"







Will you come and be my wife?

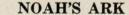
To live single all your life?

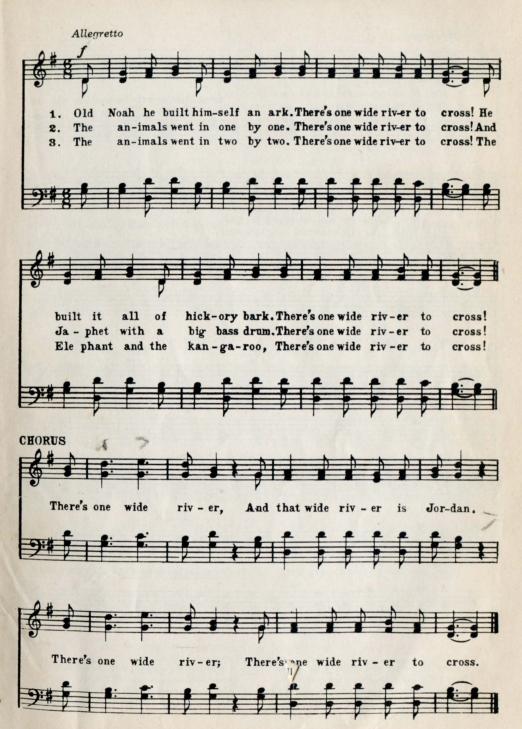
Or, dear madam, have you settled

And that you do scorn me so,

Madam, will you let me go?

If I may not be your husband,



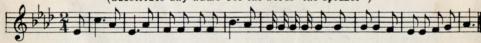




0 ME! 0 MY!

(A TOAST)

(Substitute any name for the words"the speaker")



0 me: 0 my: We'll get there by and by. If an-y-bo-dy likes the speak-er, It's I, I, I, I, I, 0 my: 0 me: We're hap-py as can be. If an-y-bo-dy likes the speak-er, It's me, me, me

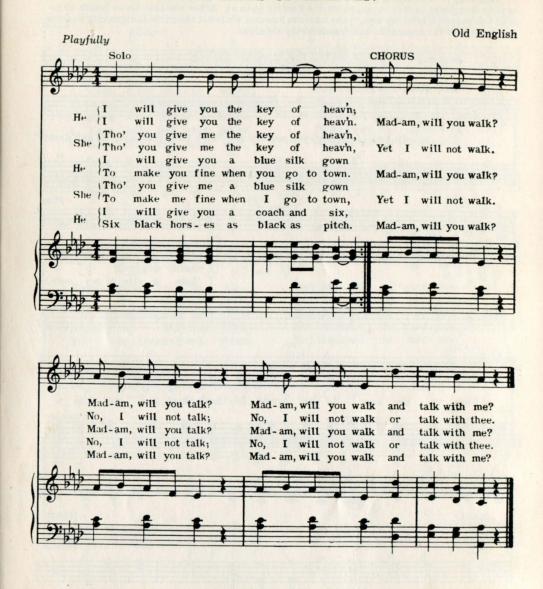
O me! O my! We'll get there by and by. If anybody likes the speaker It's I, I, I, I, I. O my! O me! We're happy as can be. If anybody likes the speaker, It's me, me, me, me, me.

POLLY - WOLLY - DOODLE



A grasshopper sitting on a railroad track, Sing Polly-wolly-doodle all the day, A picking his teeth with a carpet tack, Sing Polly-wolly-doodle all the day.

THE KEYS OF HEAVEN



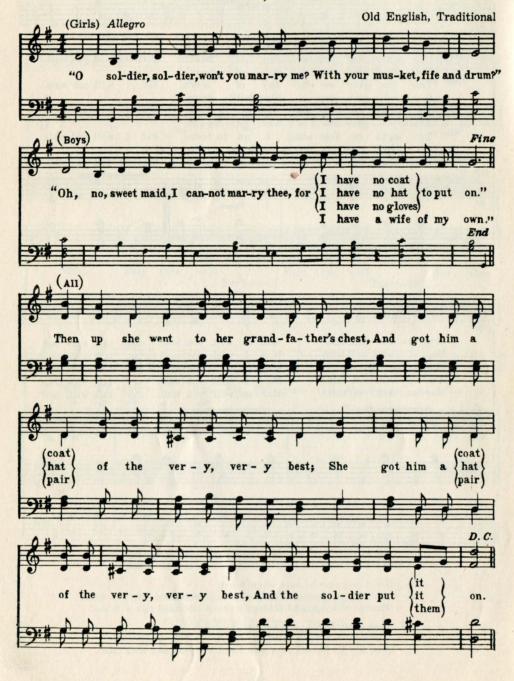
She: Tho' you give me a coach and six,
Six black horses as black as pitch, Yet I will not walk,
No, I will not talk. No, I will not walk or talk with thee.

He: I will give you the keys of my heart, And we'll be married till death us do part. Madam, will you walk? Madam, will you talk? Madam, will you walk and talk with me?

She: Thou shalt give me the keys of thy heart,
And we'll marry till death do us part, Yes, Now I will walk.
Yes, now I will walk. Yes, now I will walk and talk with thee.

This song is dramatized as follows: during each verse two girls bring to a boy (soldier) the article mentioned in that verse, which the Soldier puts on After the last verse (which ends with the words: "wife of my own,") the music is hummed while all the girls indignantly deprive the Soldier of the apparel he has fraudulently obtained.

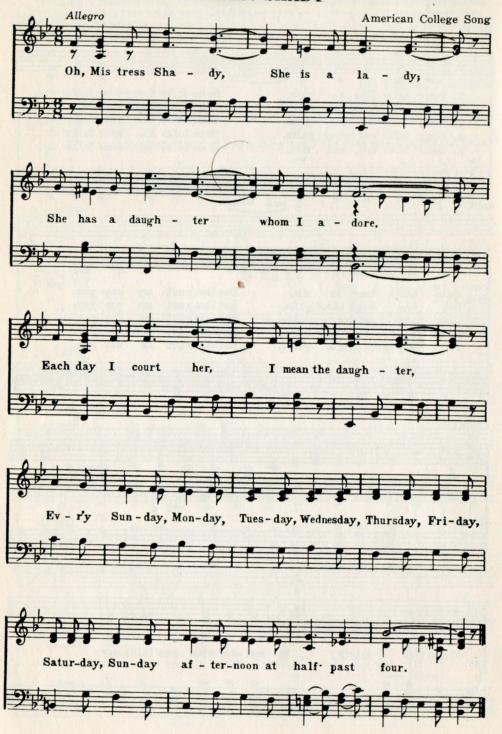
O SOLDIER, SOLDIER

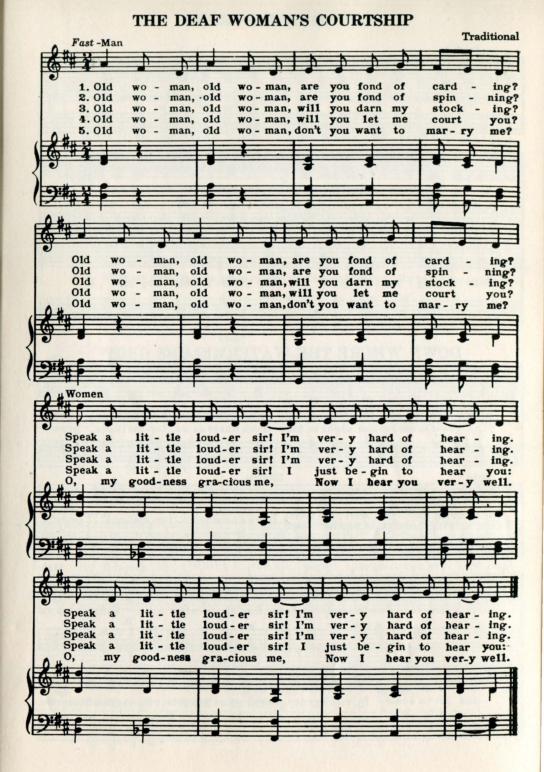


SOME FOLKS





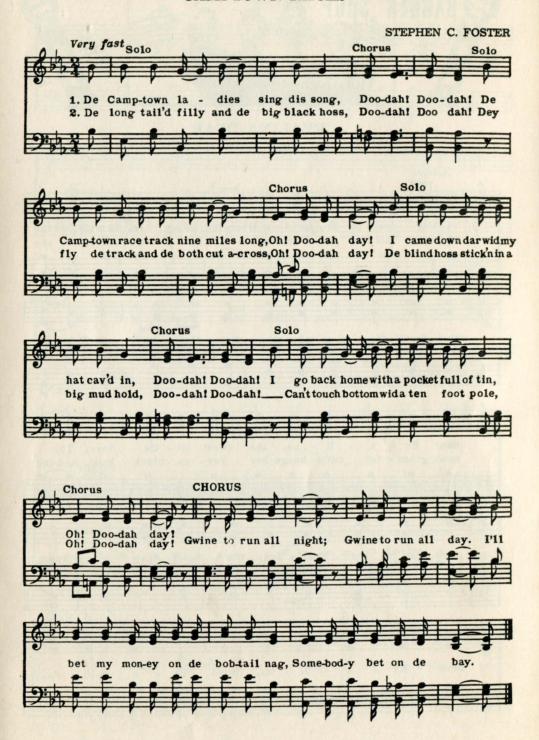




LITTLE JACK HORNER



CAMPTOWN RACES





EVALINA DEAR

Male Voices

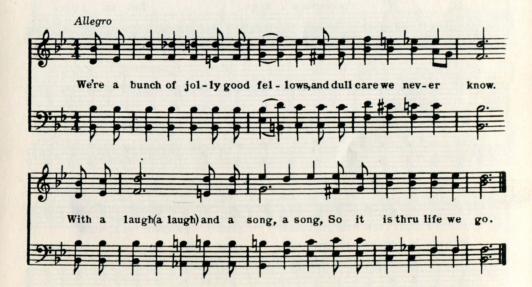




Evalina Dear



GOOD FELLOWS

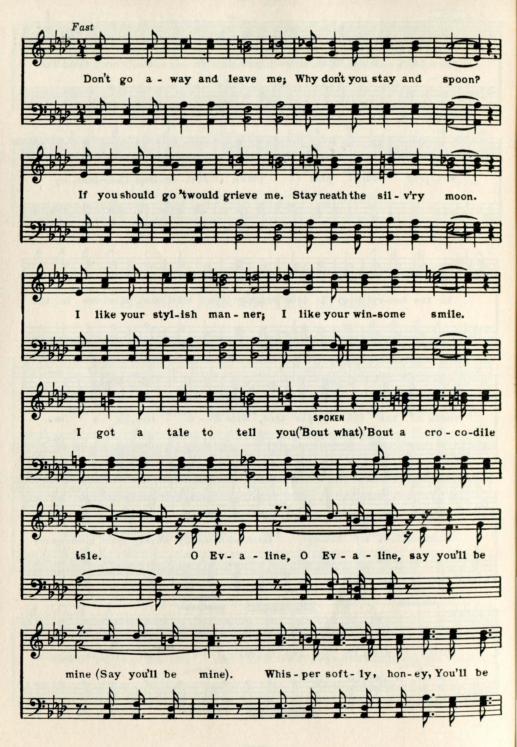


HARK, I HEAR A VOICE

Male Voices



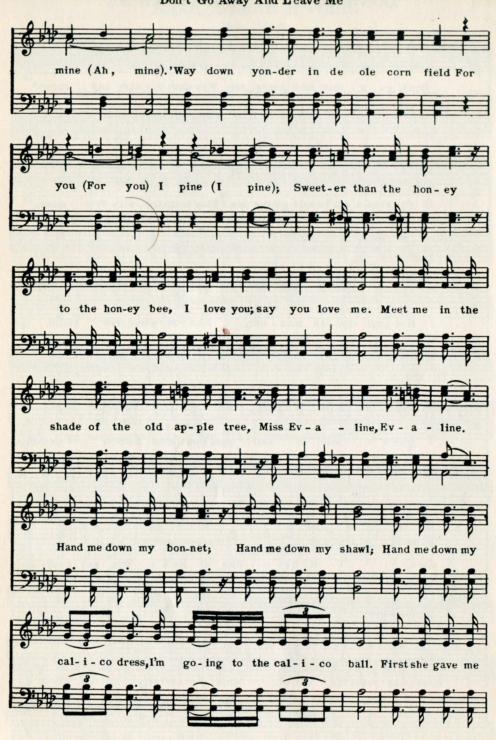
DON'T GO AWAY AND LEAVE ME





HE MET HER ON THE STAIRS









SPEAKY, SPIKY SPOKY

Male Voices



WE MEET AGAIN TONIGHT

Let Melody Flow
Male Voices

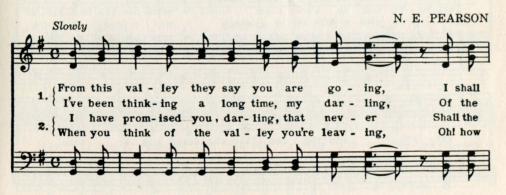


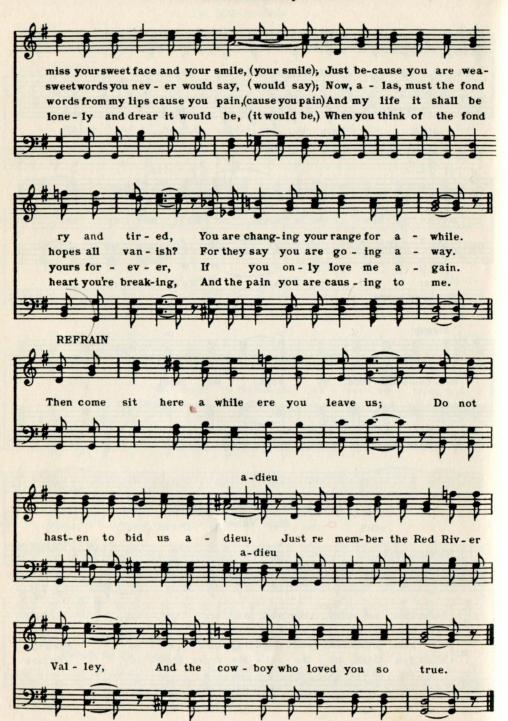
We Meet Again Tonight



RED RIVER VALLEY

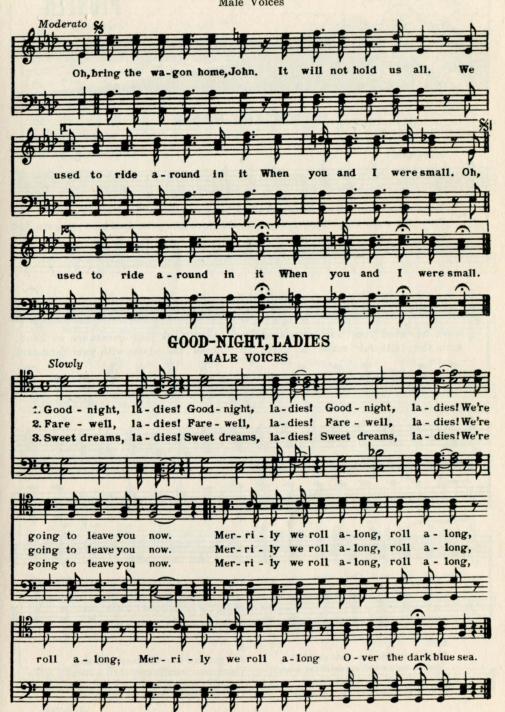
Male Voices





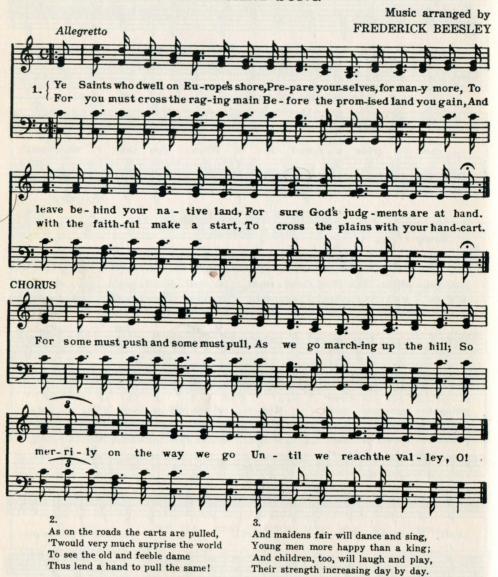
BRING THE WAGON HOME, JOHN

Male Voices

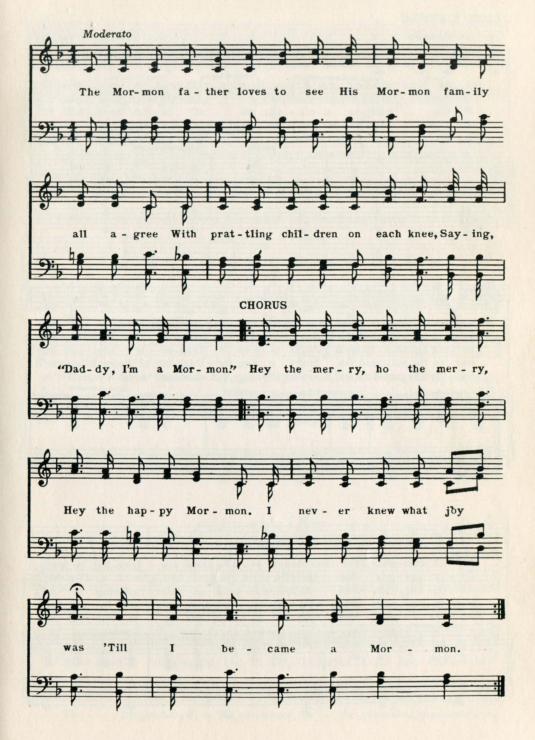


PIONEER

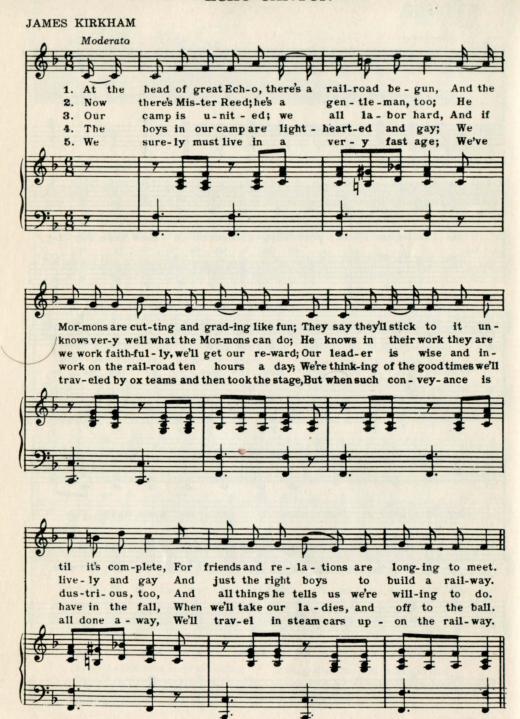
HANDCART SONG

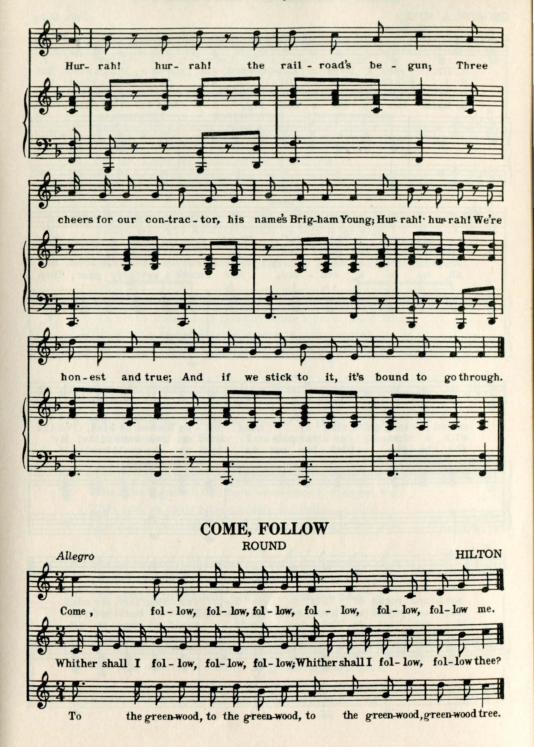


DADDY, I'M A MORMON



(Chorus)





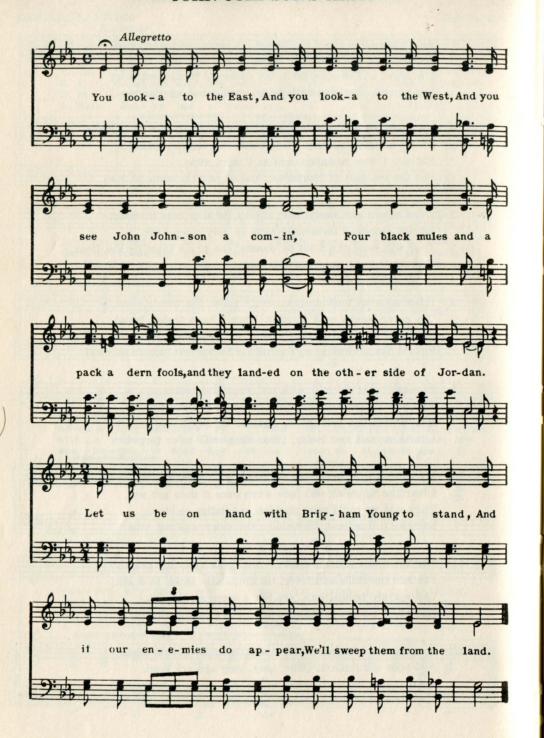
ONCE I LIVED IN COTTONWOOD



Once I Lived In Cottonwood

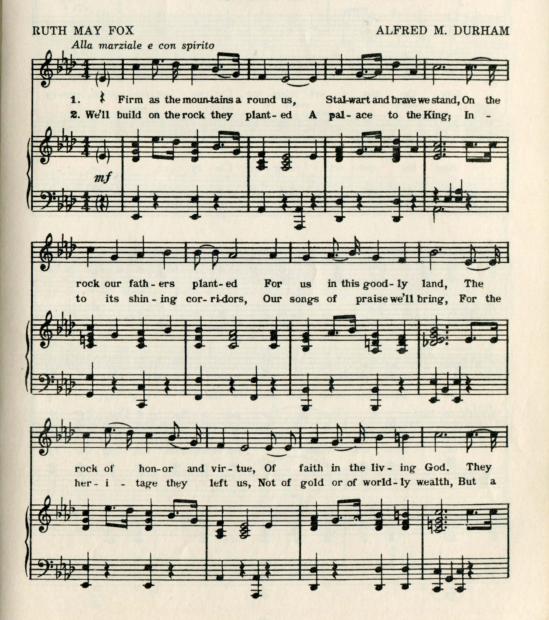
- 5. And when we reached the Sandy, we could not move at all, For poor old Jim and Bally began to puff and lawl. I whipped and swore a little, but could not make them rout For myself, the team and Betsy, were all of us give out.
- 6. And next we got to Washington, where we stayed a little while To see if April showers would make the verdure smile. But Oh, I was mistaken, and so I went away, For the red hills of November, looked just the same in May.
- 7. I feel so sad and lonely now; there's nothing here to cheer, Except prophetic sermons, which we very often hear. They will hand them out by dozens, and prove them by the Book; I'd rather have some roasting ears; to stay at home and cook.
- 8. I feel so weak and hungry now; I think I'm nearly dead; "Tis seven weeks next Sunday, since I have tasted bread. Of carrot tops and lucerne greens we have enough to eat, But I'd like to change my diet off for buckwheat cakes and meat.
- I brought this old coat with me, about two years ago,
 And how I'll get another one, I'm sure I do not know.
 May providence protect me against the wind and wet.
 I think myself and Betsy, these times will ne'er forget.
- 10. My shirt is dyed with wild dockroot, with grease wood for a set; I fear the colors all will fade when once it does get wet. They said we could raise madder, and indigo so blue But that turned out a humbug; the story was not true.
- 11. The hot winds whirl around me, and take away my breath; I've had the chills and fever, till I'm nearly shook to death. "All earthly tribulations, are but a moment here." And oh, if I prove faithful, a righteous crown shall wear.
- 12. My wagon's sold for sorghum seed, to make a little bread, And poor old Jim and Bally, long, long ago are dead. There's only me and Betsy left to hoe the cotton tree; May Heaven help the Dixieite wherever he may be.

JOHN JOHNSON'S ARMY



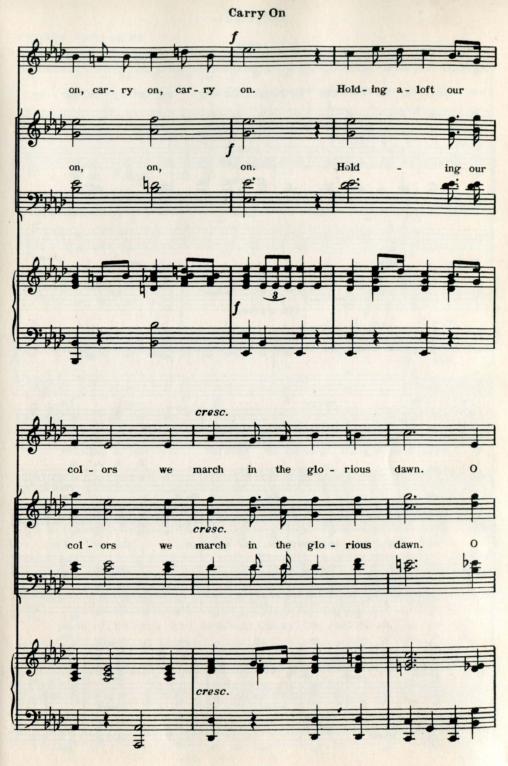


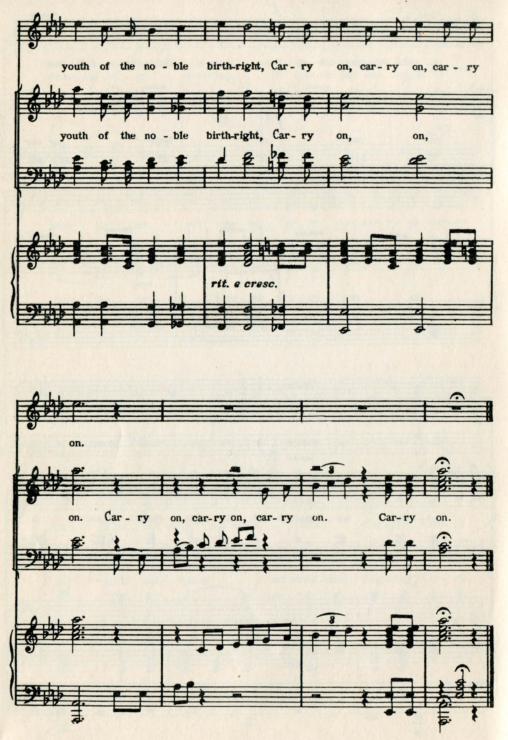
CARRY ON

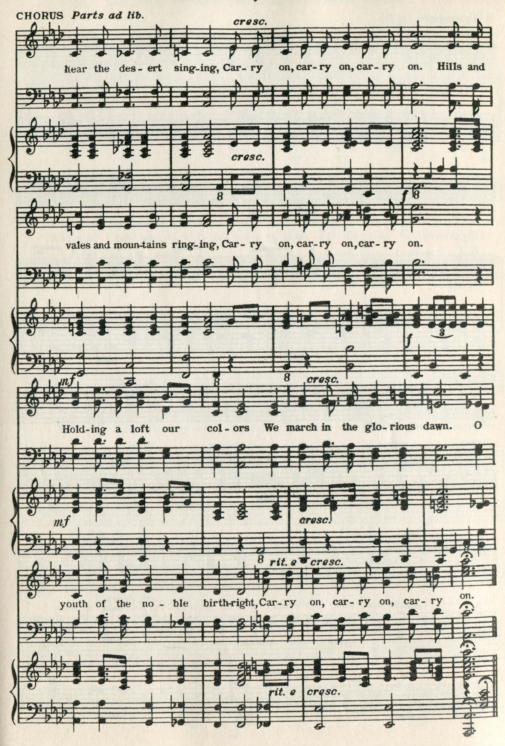


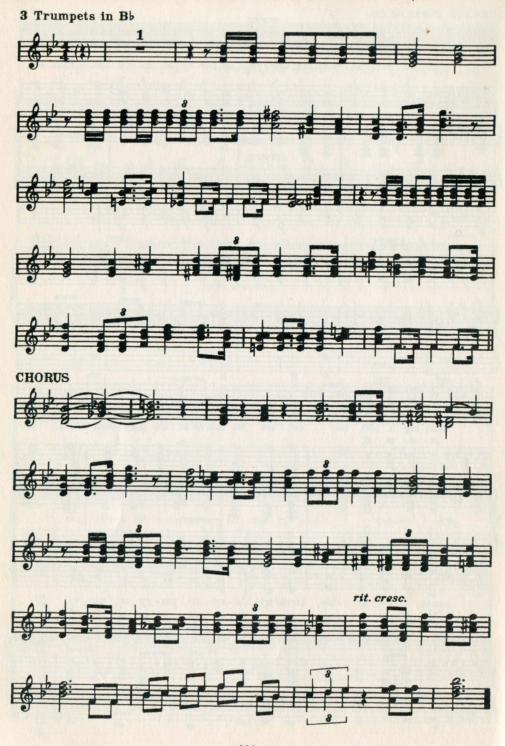


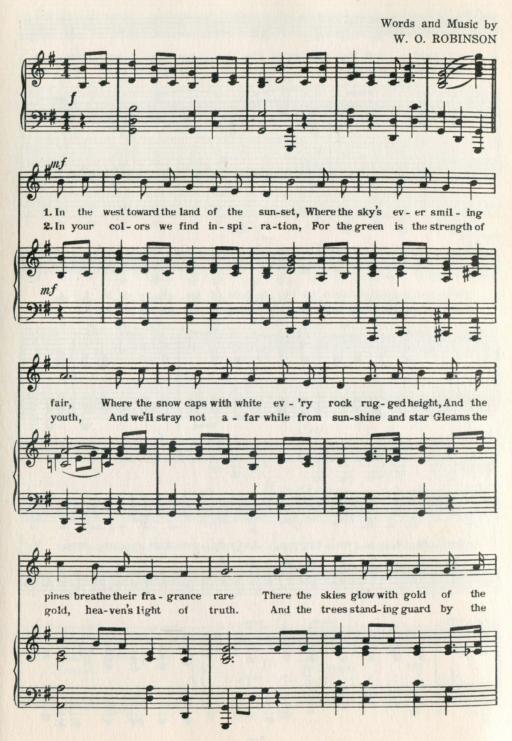


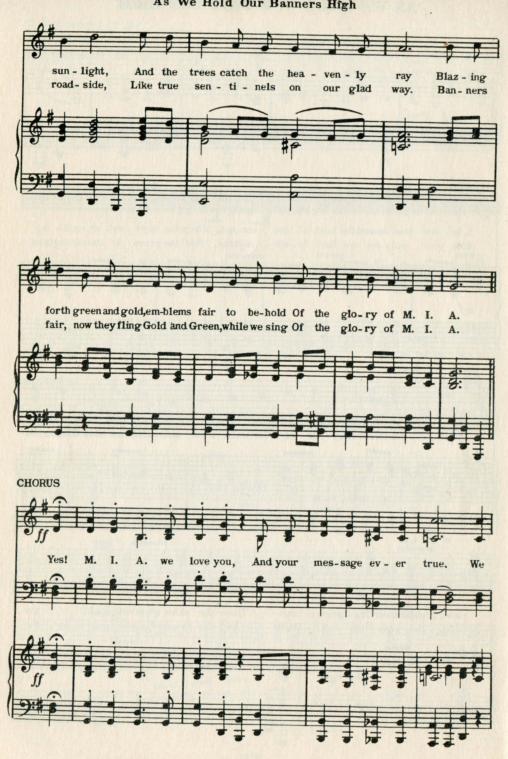








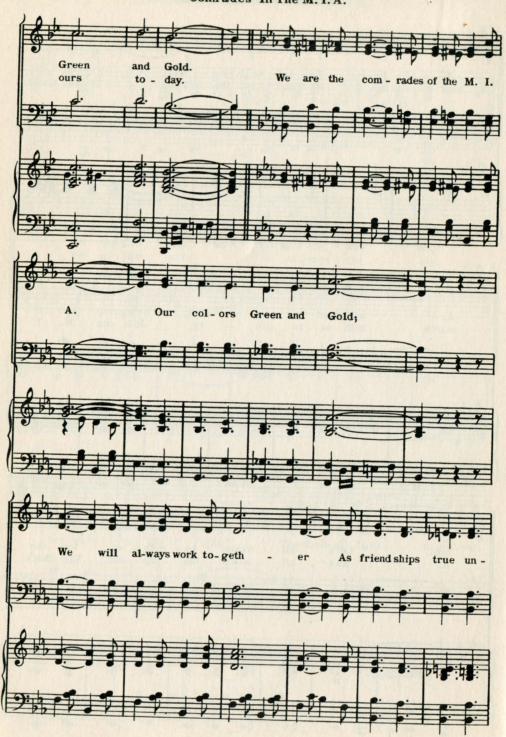


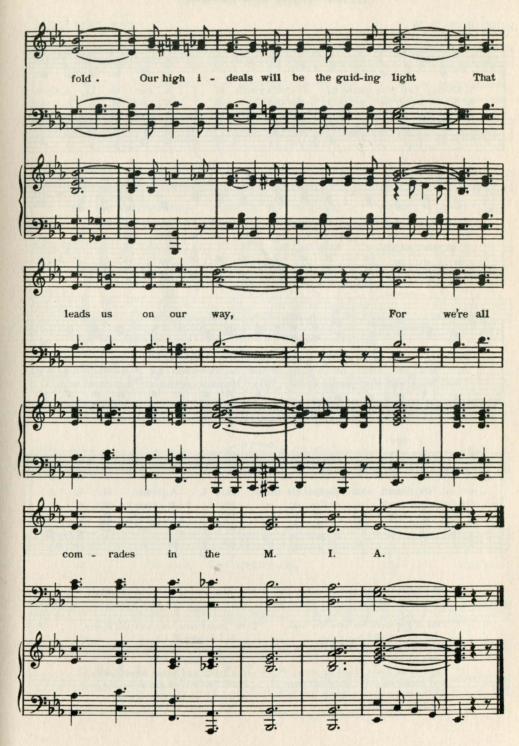








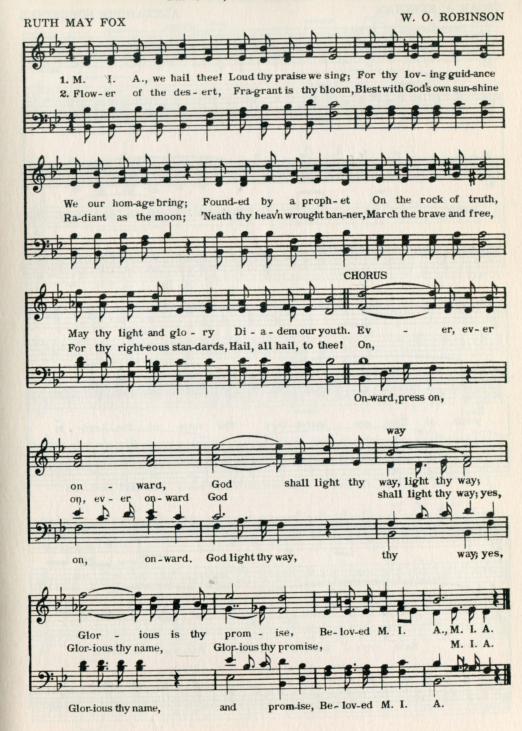




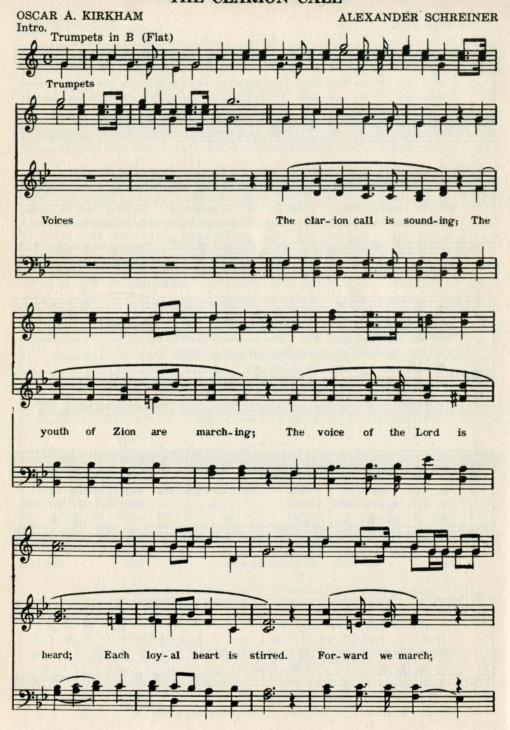


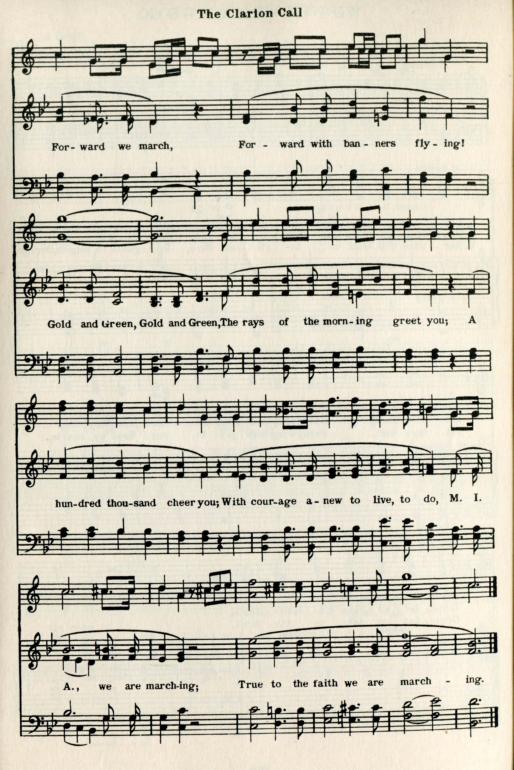
The following verses by another author may also besung to the above music.

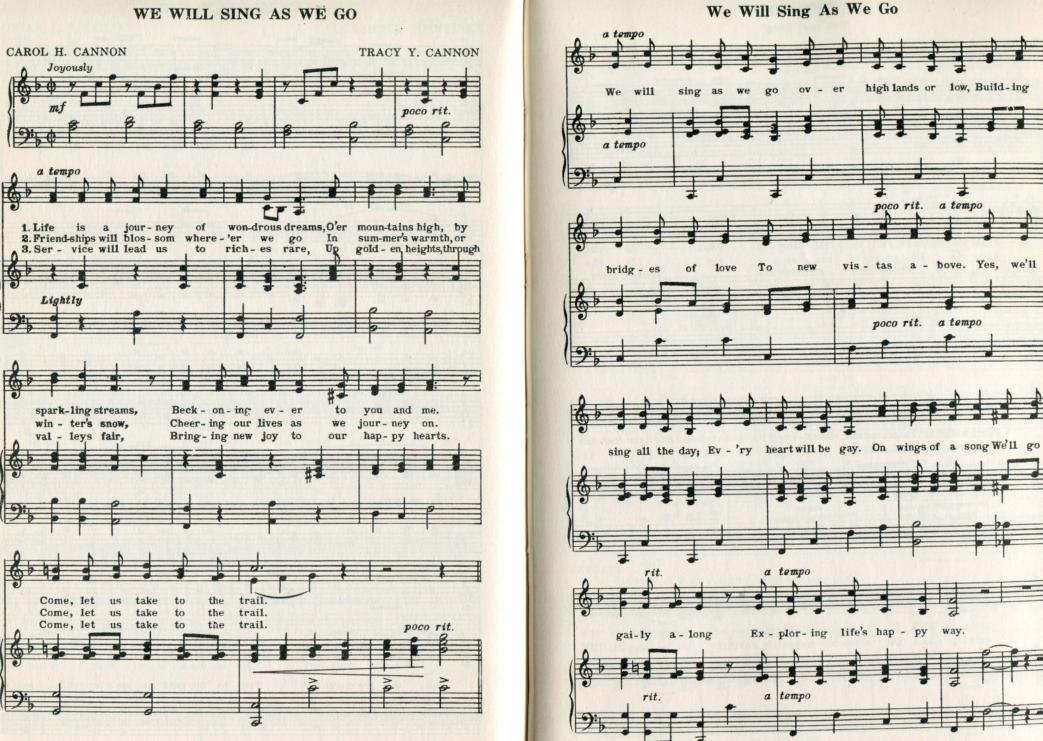
- This is the work we love the best,
 M.I.A., our M.I.A.
 To thee we'll cling and stand the test,
 M.I.A., our M.I.A.
 There is no doubt about its fame,
 And proud we are of its great name;
 We'll always work to prove the same,
 M.I.A., our M.I.A.
- So louder now we swell the strain, M.I.A., our M.I.A.
 Inspire our hearts thy heights to gain. M.I.A., our M.I.A.
 Let truth and honor be our goal;
 Exalt the life—make sweet the soul, And ever on the chorus roll, M.I.A., our M.I.A.

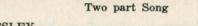


THE CLARION CALL

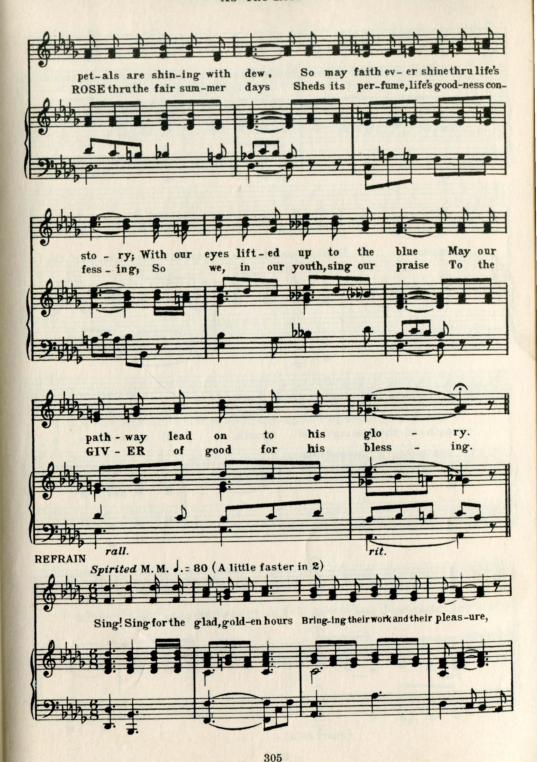




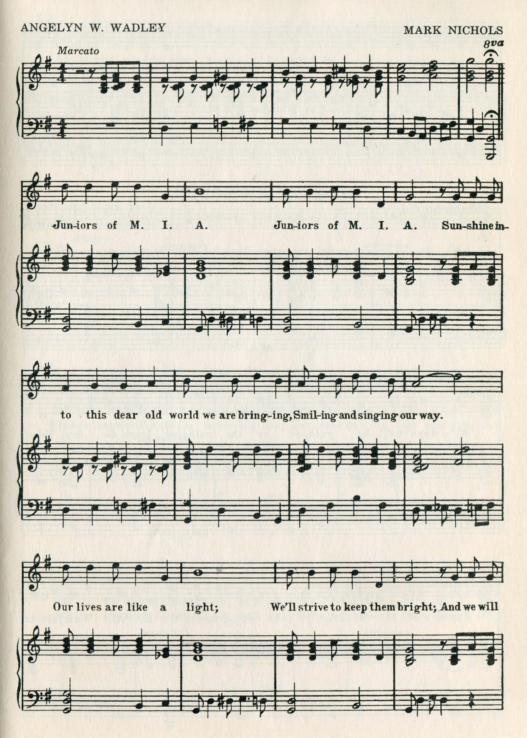


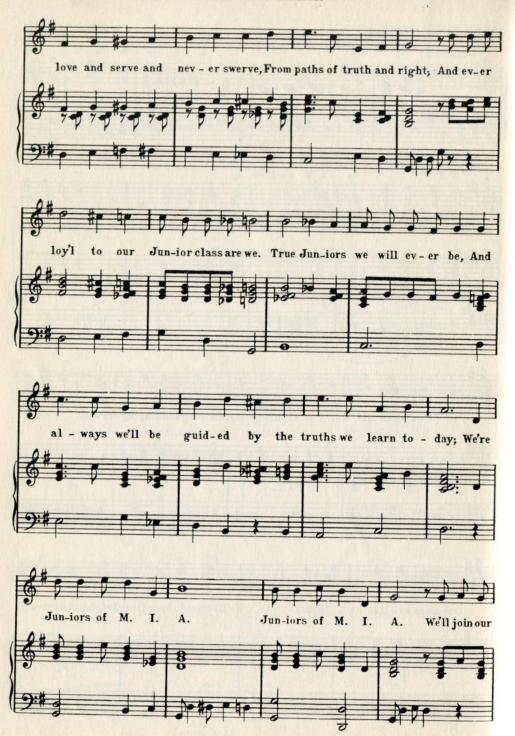


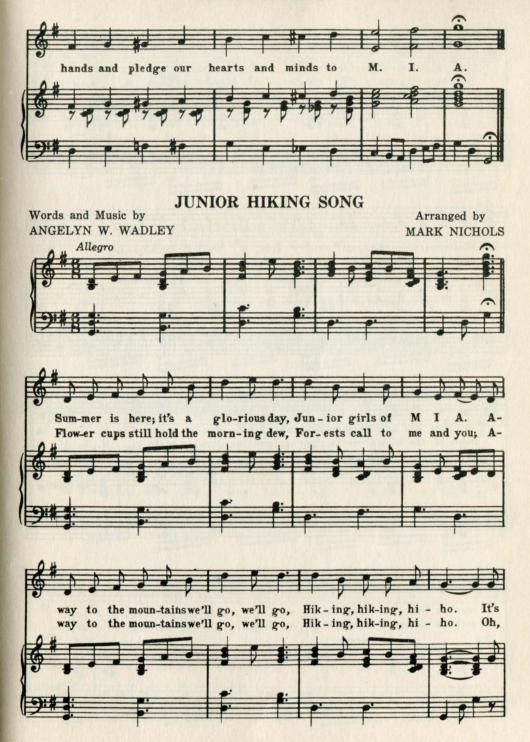




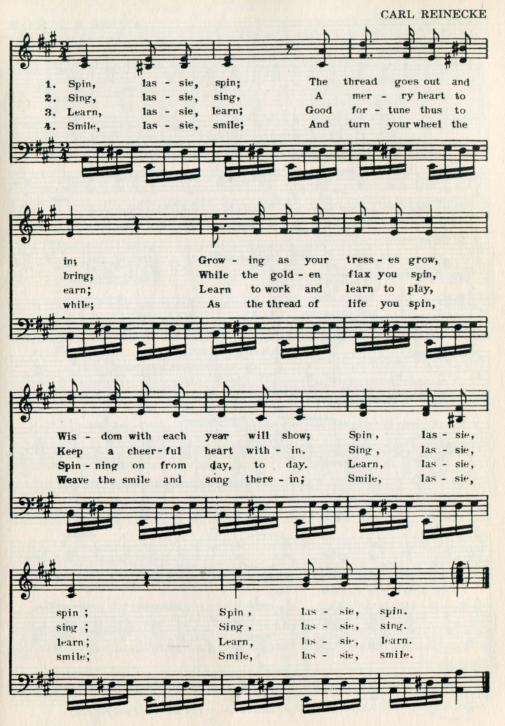




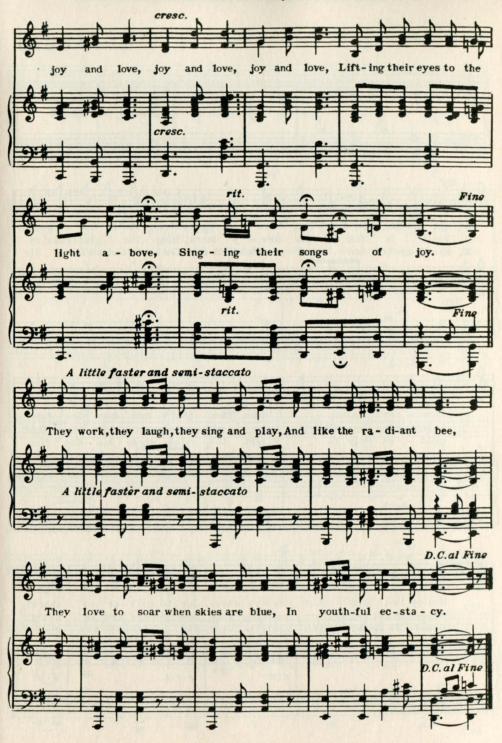


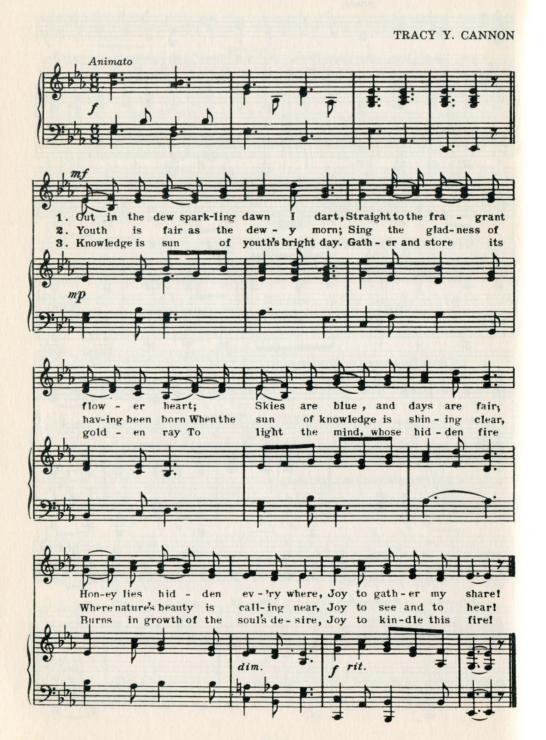


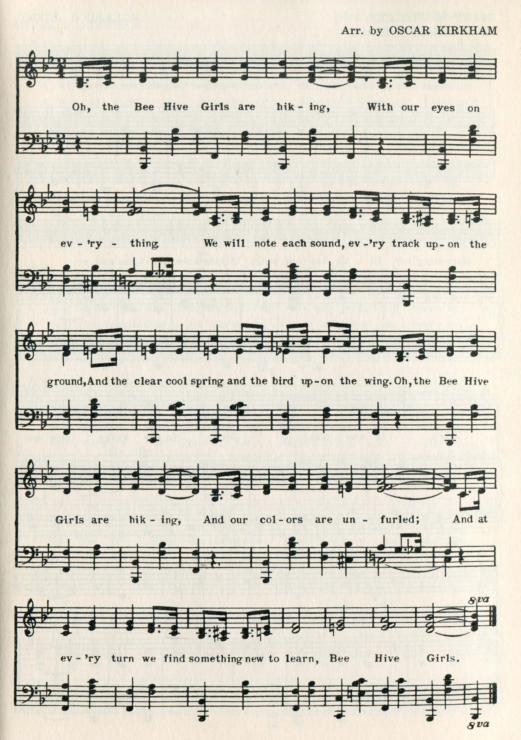








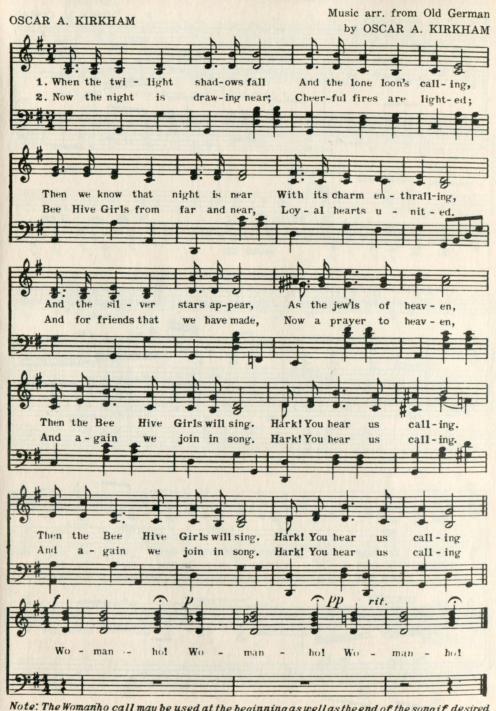




SONG OF JOY

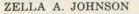


WHEN THE TWILIGHT SHADOWS FALL



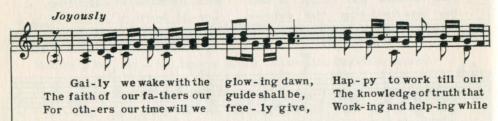
Note: The Womanho call may be used at the beginning as well as the end of the song if desired

THE SPIRIT OF THE HIVE



EDNA H. CORAY





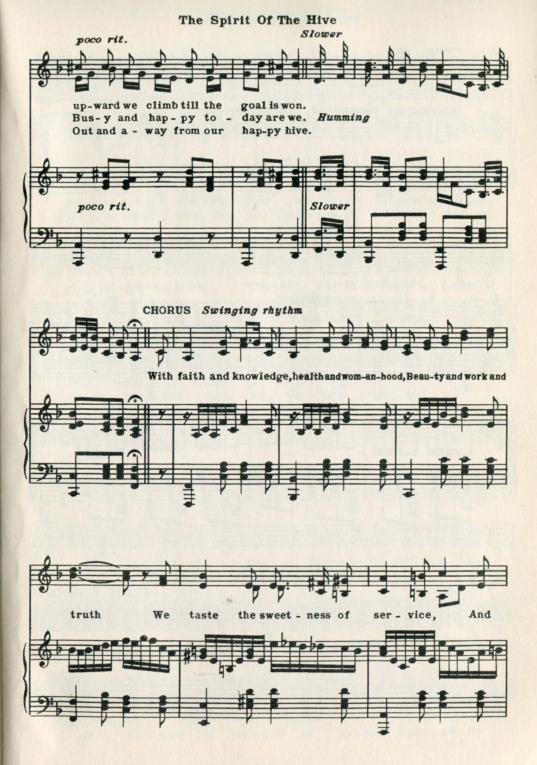




task is done. Our ar-mor of faith we have gird - ed on, And shall make us free. Ev - er we're striv-ing the light to see.

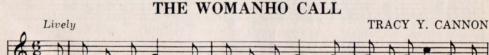
we may live. Self - ish-ness, slothfulness, and greed we drive



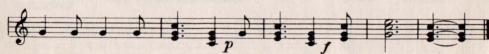


The Spirit Of The Hive



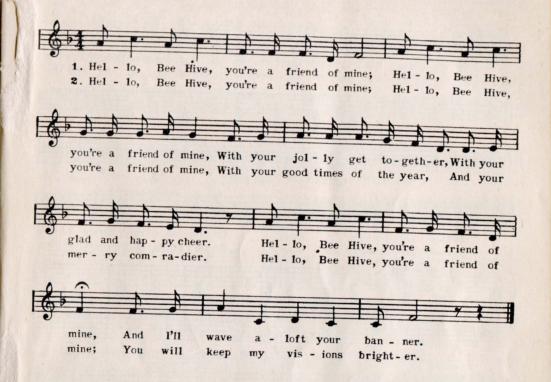


Wom-an-ho for Work! Wom-an-ho for Home! Wom-an-ho for Ser-vice to



all Man-kind, Wom-an - ho, Wom-an - ho, Wom-an - ho.

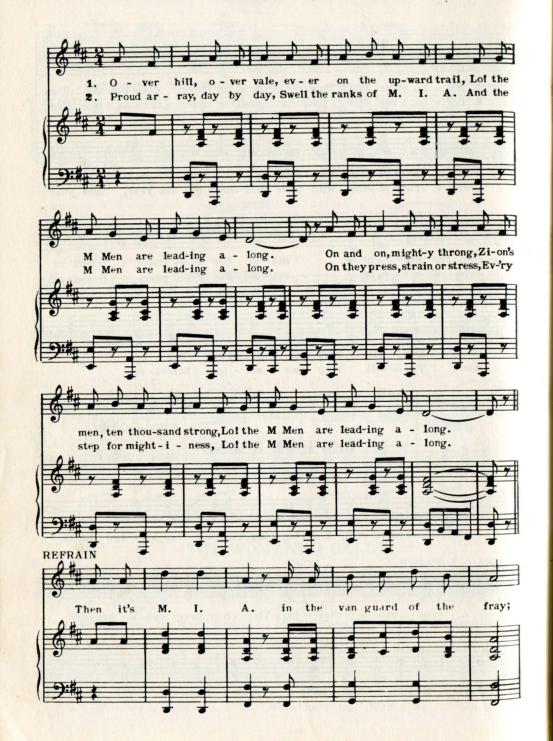
HELLO BEE HIVE



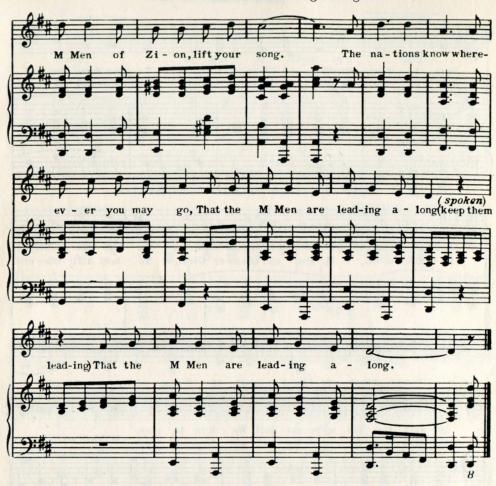
BEE HIVE ROUND



THE M MEN ARE LEADING ALONG



The M Men Are Leading Along



RALLY SONG







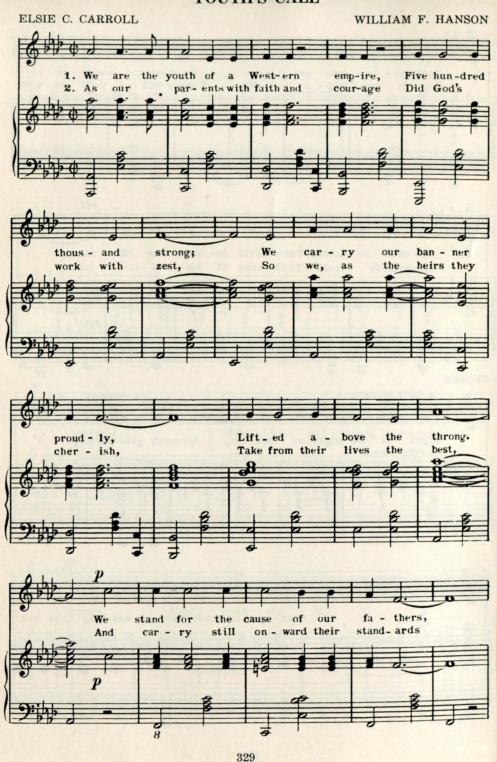




march straighta-head with eyes wide o - pen, Fac - es lift - ed to-ward the

We will keep our vows from be - ing brok-en,





We have

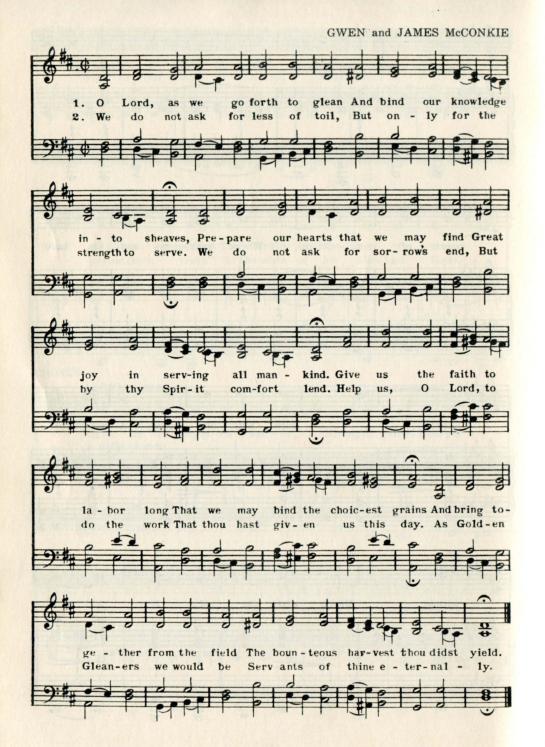
high.

ev - er keep our stand - ards high.

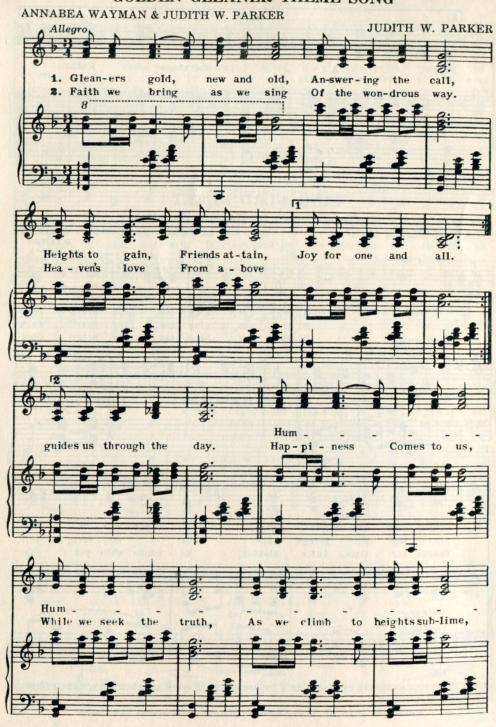


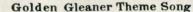


GOLDEN GLEANER'S PRAYER



GOLDEN GLEANER THEME SONG







(Two-part song for Women's Voices)

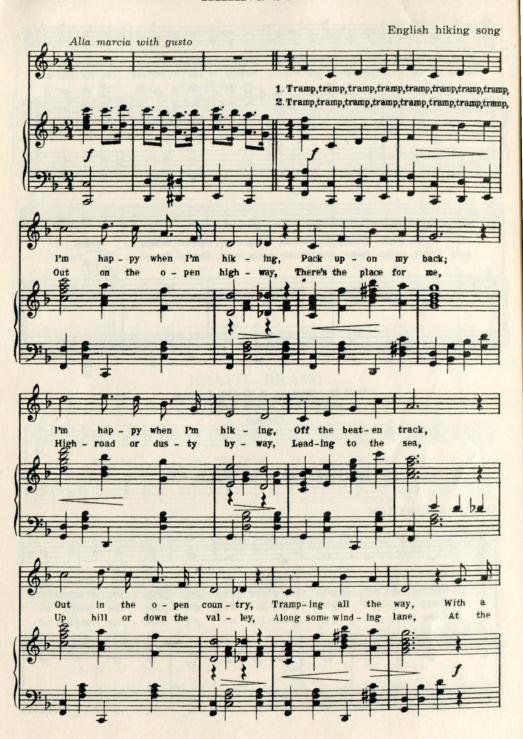


*The introduction should be played only before the first verse and should have the effect of trumpet calls.

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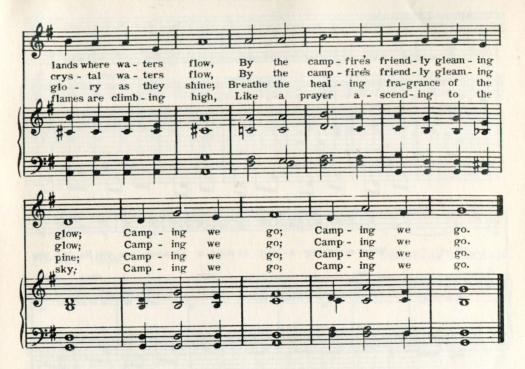


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SCOUTING WE WILL GO

OSCAR A. KIRKHAM



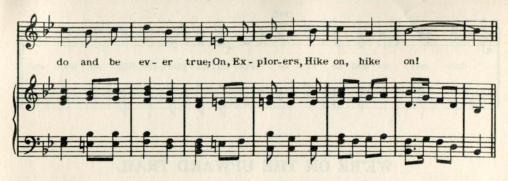


BRAVO-BRAVO

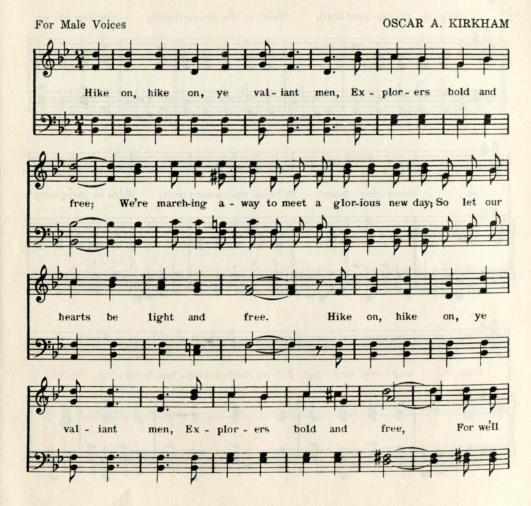
(International Scout Song)

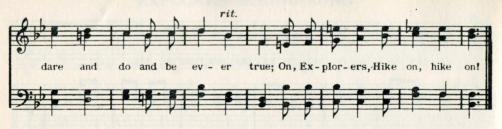


Explorer Hiking Song



EXPLORER HIKING SONG





WE'RE ON THE UPWARD TRAIL



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